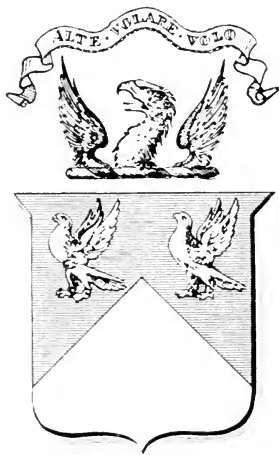


UC-NRLF



B 3 823 780

*The  
University of California  
Library*



*H. Morse Stephens*

*University of California*







UNIV. OF  
COLUMBIA  
ILLUSTRATED GUIDE

# THE NATIONAL MUSEUM IN NAPLES

SANCTIONED BY THE  
MINISTRY OF EDUCATION



RICHTER & CO. - NAPLES  
PUBLISHERS

THE  
WORLD  
OF  
THE  
FUTURE

# ILLUSTRATED GUIDE TO THE NATIONAL MUSEUM IN NAPLES

SANCTIONED BY THE MINISTRY  
OF EDUCATION

EDITORS:

G. DE PETRA, formerly Director of the National Museum and professor at the University of Naples. — A. SOGLIANO, Director of the Excavations at Pompei and professor at the University of Naples. — G. PATRONI, Professor at the University of Pavie. — L. MARIANI, Professor at the University of Pise. — E. GABRICI, Director of the Coin Collection in the National Museum. — D. BASSI, Director of the Collection of Papyri from Herculaneum. — O. MARUCCHI, Director of the Egyptian Collection in the Vatican. — A. CONTI, Director of the Picture Gallery in the National Museum.



PUBLISHERS  
RICHTER & Co.  
NAPLES

A 2430  
F53

70 .VIMU  
AUXOCHJAO

---

*All rights reserved.*

---

# PREFATORY NOTE

---

This guide book is, with the exception of those pages describing the Picture Gallery, an excerpt from the encyclopaedic « Guida Illustrata del Museo Nazionale di Napoli, approvata dal Ministero della Pubblica Istruzione, compilata da D. Bassi, E. Gábrici, L. Mariani, O. Marucchi, G. Patroni, G. de Petra, A. Sogliano, per cura di A. Ruesch ». The numbers preceding the several descriptive notes are identical with those in the Italian work referred to above. In parenthesis are quoted in many cases the numbers affixed to the various objects on the occasion of a recent inventory. For literary references and further information the student is referred to the original Italian edition.

868639





## The National Museum.

In the year 1738 the Bourbon King Charles of Naples conceived the idea of presenting the capital of his newly-acquired kingdom with a Museum which should contain all the collected art treasures inherited under the Farnese bequest. At first the new building erected at Capo di Monte, afterwards used as the Royal residence, was selected; but, as fresh treasures continually came to light during the excavations of Herculaneum and Pompeii, it was decided to assemble all these collections, both old and new, under the same roof. For this purpose the house at the foot of the hill called Santa Teresa was chosen. It was erected in 1586, intended originally for the Royal Stables, but altered by the Viceroy Count Lemos (1599-1601) with the help of the architect Fontana into University buildings. As the seat of the University was now transferred to the Palace of the Jesuits (Gesù vecchio) the former stables stood empty and were available as a Museum.

The gems in the various collections here exhibited belong almost exclusively to the Farnese bequest, the others have been added to a large extent either by purchase or through excavations in the Campanian towns. The bronzes on the other hand and the household utensils were found for the most part at Pompeii and Herculaneum as were the mosaics to which a considerable addition was made by the purchase of the Borgia Collection from Velletri in 1817. The papyri are all from Herculaneum.

The nucleus of the picture gallery was formed by the pictures of the Farnese bequest sent from Parma to Naples. More were added from churches and sequestered monasteries while countless others came from the Borgia Collection at Velletri. A remarkable addition to this section was the bequest of the late Marchese del Vasto who left the magnificent tapestries depicting the Battle of Pavia to the Museum.

The inscriptions placed in the vestibule, composed by Fiorelli, give a more complete history of the founding of the National Museum.

---



## The Marble Statues

Most of the marble statues in the National Museum originally came from Rome, where they had been the property of the Farnese family, whose large collection of statues was acquired from excavations, especially those of the year 1540, and was placed partly in the Palazzo Farnese, partly in the Farnese Garden on the Palatine. When the family died out in 1731, the possessions of Elizabeth Farnese, including the collection, passed into the hands of her son Charles, King of Naples, and the statues were removed to that town. Those that had ornamented the Villa were also added to the Museum. Others of the statues originate from excavations made at different times in Campanian towns, especially at Pompeii, Herculaneum, Capua, Pozzuoli, Gaeta and so on, while others come from Locri.

A small nucleus is formed by the Borgia collection which Giovanni Paolo Borgia had founded at Velletri in the eighteenth century and which chiefly contains objects from Oriental Greece, by the collection of the Duke of Noia and that of Caroline Murat. One part of this collection was not taken to France, but remained in Naples under the name of the Museo Palatino. Other statues have been acquired by purchase.

The collection is placed on the ground floor. The entrance hall contains honorary statues. In the right wing the statues are arranged either from the chronological or from the topographical standpoint. In the left wing are the portrait statues.

### Vestibule.

To the right:

1 (6397). **Statue of a woman** in Ionic chiton and himation, the type being derived from Praxiteles. The arms, with the attributes of the muse Euterpe or Thalia, are restored.

To the left:

2 (6377). **Statue of a woman** in chiton and himation. The forearms, with the attributes of the muse Calliope, are restored.

### Entrance Hall.

To the right and left of entrance:

4, 5 (2400-2401). **Two cipollino columns** from the Triopeum at Rome, dedicated by Herodes Atticus to the gods of the Underworld.

Left Corridor:

6 (3614). **Base**, with dedication to the Consul L. Burbuleus Optatus by his children's nurse.

7 (5990). **Colossal statue** in stage costume, transformed into a Urania by mistaken restoration of the head, and hands. The left hand probably held a cithara, the right a plectrum.

8 (6787-6791). **Cornice** from the building of Eumachia in Pompeii.

9 (121523). **Base**, with dedication to Aurelius Pylades, the pantomime actor.

10, 11 (5961, 5962). **Columns** of Spanish Brocatell marble.

13 (6896). **Marble Basin**, supported by three winged sphinxes.

Along the walls near the basin :

14-17 (5965, 5966, 5970, 5969). **Four Toga Statues** of unknown municipal officers.

18 (6776). **Sarcophagus**. Bacchic procession, from left to right. In a chariot drawn by Centaurs is Dionysus, preceded by the Bacchic procession in which the drunken Hercules figures. On the ground two mystic cistae, on the sides two griffins. Roman wholesale work.

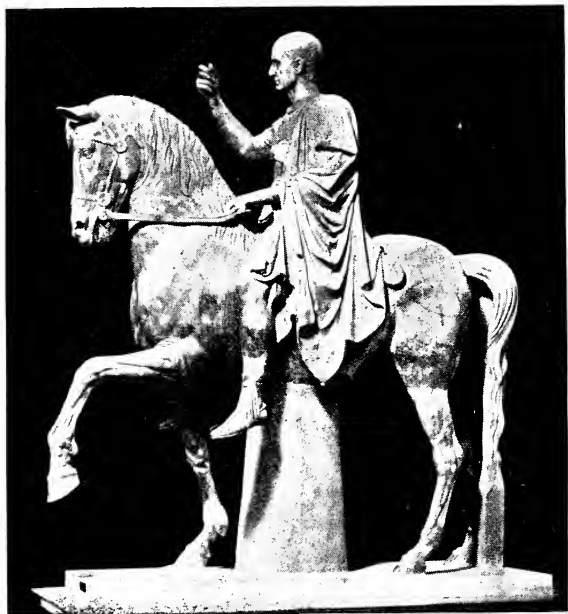


Fig. 1. M. Nonius Balbus (Phot. Brogi).

20 (6168). **Statue of Viciria**, mother of M. Jun. Balbus, the praetor. It resembles the so-called « Herculanensis major », now in Dresden.

22 (6244). **Statue of a daughter of Balbus**.

23 (6211). **Equestrian statue of M. Nonius Balbus**, the elder. From Herculaneum. The head and right hand are restored. (Fig. 1).

24 (6246). **Toga statue**. The head is antique, but does not belong to the body.

27 (6248). **Statue of a daughter of Balbus**. She is arrayed like the

Vienna statue of Kora by Praxiteles. Her head is bent and full of life as though she were about to speak. In the hair are traces of red colour as a ground for gilding. Careful execution.

28 (6304, 6305). **Sarcophagus with cover** in the middle of which is the tablet for the inscription. On the front of the sarcophagus are the portraits of a man and woman, supported by three putti. Beneath these are garlands.

29. **Toga statue** of a man sacrificing.

30 (6304). **Female statue**, restored as Clio, with modern head. It recalls the Praxitelean type of the so-called «Herkulanensis minor» now in Dresden.

31 (6370). **Marble Basin**, made like a cylix with double handles.

32 (6398). **Female Statue**, restored as Euterpe, perhaps the portrait of an empress in the dress of a priestess. The motive is reminiscent of the Demeter of Praxiteles.

33, 34 (5973, 5974). **Columns** of black porphyry.

36 (3255). **Base**, with dedication to the Emperor Antoninus Pius.

37 (5975). **Colossal statue of a Youth**. Found in the Baths of Caracalla. The hands and left leg are restorations. He probably held an attribute in the left hand and is clad in a girded tunic and short mantle. The boots are high and decorated with masks. Probably intended for a Genius, perhaps that of the Roman people.

38 (121522). **Base**, with dedication to C. Aelius Quirinus Domitianus Gaurus.

To the left of the main staircase:

39 (5976). **Colossal statue** of a River God, leaning his left elbow on a she-wolf and holding a cornucopia in his right hand. The left hand and the wolf are restorations, so it is uncertain whether it is intended to represent the Tiber.

40 (5977). **Another similar statue**. It is difficult to determine which river-god this represents, as the animal's head and the oar are restorations.

Corridor to the right.

41 (2405). **Base** with Greek inscription in honour of the pugilist Demetrius of Alexandria.

42 (5978). **Colossal Female Statue**, found in the Baths of Caracalla and thought to be an Iole, because a Hercules was found with it. It is doubtful whether the head belongs to the body. The motive is derived from Phidias, but it is late work. It is also described as a Flora or Pomona, but a Hora or Proserpine would be a better designation.

43 (3257). **Base**, with dedication to the Emperor Marcus Aurelius.

44, 45 (5979, 5980). **Columns** of Porto Venere marble.

47. **Basin** of Pavonazzetto.

48 (6083). **Female Statue** in chiton and mantle, the latter covering the shoulders and left arm. Face and hands are restorations, and the hands are raised in prayer. It is evidently a portrait statue, the diadem indicating an empress. It is generally named Lucilla, but on insufficient grounds.

49 (6312). **Statue of a woman** clad in tunic and palla, probably a Roman priestess. Head and hands are restored.

50 (6047). **Statue of a woman**, designated as Livia, and found in the Macellum at Pompeii. It resembles the so-called Pudicitia of the Vatican. Head and hands restored.

51 (6250). **Female statue**, generally called Calliope, and probably a portrait statue. Head and hands restored.

54 (111070). **Roman Sarcophagus**. Selene descending from her chariot to visit the sleeping Endymion. To the left a hunter and dog, to the right a shepherd with his sheep.

57 (6240). **Statue of a woman** in stola and palla. Head and hands restored.

58 (6249). **Statue of a Girl**, member of the family of Balbus. She is clad in stola and palla, and her attitude resembles that of Eumachia. Traces of colour still visible in the hair.

59 (6104). **Equestrian Statue**. The ambling horse is rendered with great fidelity to nature. The rider wears a cloak, cuirass and belt. The inscription informs us that the statue was erected by the people of Herculanum in honour of Nonius Balbus. The head was shattered by a canon-ball during the insurrection of 1799, and has been replaced by an exact copy, the work of Brunelli.

60 (6167). **Toga statue of M. Nonius Balbus**, the elder. The toga hangs down from the left side over the scrinium, in exaggerated parallel folds.

63 (6242). **Statue of a young Roman** of the period of Tiberius.

64 (6705). **Sarcophagus**. The creation and destruction of man are represented with a confusion of Greek and Roman myths. On the front Prometheus is seated and lying at his feet is the lifeless body of a youth that he has made of clay but cannot inspire with life. Clotho, the Fate with the distaff, stands before him and an Eros holds his flaming torch near the head of the recumbent figure towards which he leads Psyche who turns to a second Eros. The life-giving fire comes from Heaven, having been stolen by Prometheus from Hephaestus. Hence to the right the latter is represented forging lightning for Zeus. An Eros in headlong flight carries him the divine fire by a torch. Next to him is Caelus, beneath whom on the ground is Tellus, goddess of the earth, with a cornucopia and a fruit in her hands. The other elements also take part in the creation of man and you thus see beside Prometheus the personification of Water with his oar and dolphin, and of air in Aura who in floating garments is placed near Tellus, whilst between her and Eros stands Pan. The creation takes place at the moment when all nature awakes, hence we see above and to the right the quadriga of Helios, his head crowned with sunrays, his hand raised as if to greet Life. The consent of the gods being necessary to the creation of man, in the back ground appear Zeus and Hera near Psyche and between them is the head of Hestia or Magna Mater. Hera gives a bag of money to Hermes, behind whom is a Triton blowing on his horn, while to the left of Hermes stands Poseidon with the trident on which an Eros, probably Zephyrus, is riding. Immediately after his creation, man sinks to the Underworld, therefore we have Pluto to the left behind the figure of Water, close by is the God of Sleep, brother of Death, and behind these two a figure resembling Aura. Still farther to the left, sitting on a rock, is an Erinys with the three-headed Cerberus. As creation takes place in the morning, so with the evening comes Death, hence the representation of Selene in her chariot drawn by two bulls, while in front of her flies Hesperus.

On the sides are less important figures, such as Atropos deciding the hour of death with the aid of a sun-dial and a youth with a horse, perhaps Castor, that one of the Dioscuri who is mortal.

The sarcophagus belongs to the period of decadence (third century), but is derived from a good original. There exist four sarcophagi with this same motive and of them the one in the Louvre most nearly resembles ours.

68 (5821). **Basin** of rosso antico, transferred to the Museum from the Caroline Murat Collection. Winged Tritons support it and between the handles are two water-spouts in the form of lions' heads.

69 (6252). **Toga statue** of an unknown personage. A bundle of papyrus rolls serve as support. Head restored.



Fig. 2. Alexander Severus.

indicated by the chiton with sleeves, the trousers and cloak, is further emphasized by the Phrygian cap and laced boots. Both hang their heads in token of their grief and submission.

78-81 (5970, 5969, 5965, 5966). **Four Toga statues** of unknown municipal officers.

82 (6789). **Marble Base**, found in a Cellar at Pozzuoli in 1793. On it was a statue of Tiberius erected to him after his re-building of fourteen towns in Asia Minor that had been destroyed by earthquake between 17 and 30 A. D. In front is the dedicatory inscription of the priests of Augustus in Puteoli. On either side stand caryatides representing Sardes and Magnesia, the former holding a cornucopia and laying her other hand protectingly on the head of a naked boy, who probably represents a local deity, Tylos. Magnesia (much damaged) who also is dressed as a matron, raises her right arm. On the right side of the base stand Philadelpheia, Tmolus and Cyme. The first figure in her priestesslike bearing (the town was held sacred) recalls a fifth century statue of

70, 71 (5991, 5992). **Columns** of giallo antico.

73 (3279). **Base**, with dedication to L. Licinius Primitivus.

74 (5993). **Colossal statue** of a ruler in the pose of a hero. Both forearms and the left foot are restored. It is reminiscent of a Polyclethan type. The head resembles that of Alexander Severus, found on coins (Fig. 2 and 3). The fillet and palm on the support are suitable attributes of such a lover of the circus.

75 (2566). **Base**, with dedication to P. Marius Philippus.

Near the pillars of the main corridor:

76, 77 (6122, 6116). **Dacian Captives**, from the Forum of Trajan in Rome, like those set up on the Arch of Constantine. The national costume in-

Demeter. Tmolos, with the mural crown, is personified as a type of Dionysus with vine and nebris, because of the vine-clad mountain that he represents. This figure reminds one of a Lysippean statue. Cynie, the sea-city whose patron goddess was thought to have been carried away by Poseidon, holds a trident in her hand. On the left side stand Mostene, Aegae and Hierocaesareia. The first mentioned holds fruit and



Fig. 3. Coins of Alexander Severus.

garlands. At Aegae there was a great cult of Poseidon as god of earthquakes, hence the figure with trident, dolphin, and helmet in the form of a prow. Hierocaesareia, with the mural crown and in the costume of an Amazon, probably held an axe and a pelta in her hands; these are missing. On the back are six figures, Temnus, Cibyra, Myrina, Ephesus, Apollonideia and Hyrcania. Temnus is represented as a male figure, the type being borrowed from a statue of Dionysus, engraved on coins. The left hand holds the thyrsus, while the missing right hand probably held a vase. Cibyra, with helmet, lance and shield, also wears the dress of an Amazon. Myrina, entirely enveloped in her garment, stands in the centre and the tripod and laurel indicate the cult of Apollo near Myrina at Gyrneia where there was an oracle. Ephesus is clad as an Amazon and is further indicated by the statue of Artemis. Her left foot is placed on the head of the river-god Caystrus, her right hand holds wheat-ears and poppy-heads, and the rays of her mural crown remind us of the natural phenomena that accompany earthquakes. Again we have the dress of an Amazon worn by Apollonideia. The last figure of all (hands with attributes are missing) may be intended for the farthest Parthian town, Hyrcania, founded by Macedonians.

In memory of the generosity shown by Tiberius in rebuilding the fourteen towns visited by earthquake, a colossal statue of him was erected in Rome near the Temple of Venus Genetrix and round the base were placed personifications of twelve towns. To these were added Ephesus and Cibyra which were destroyed later. The monument at Pozzuoli is a copy on a smaller scale (Fig. 4).



Fig. 4. Sextertius of Tiberius.

83 (2608). **Marble Base**, with dedication to the Fortuna Redux of the Imperial family.

84 (6233). **Statue of M. Holconius Rufus**. Being a military tribune, he is represented in short tunic and cuirass, the latter being adorned with griffins, masks, rams' heads and elephants. The hair was coloured red, the paludamentum purple and the shoes black.

85 (6232). **Statue of Eumachia** from Pompeii. This statue was erected by the fullers. Being a priestess, she has drawn her garment over her head. The movement is full of grace but the execution is mediocre. The attitude is similar to that of the «Herkulanensis major». Traces of red colour in the hair.

86, 87 (6235, 3898). **Statue of Suedius Clemens**, less than life size. The statue was erected in gratitude for the fact that he had given back to the town of Pompeii the domains which had been taken into possession by private persons.

88 (6234). **Toga statue** of an official, from Pompeii.

89 (2609). **Marble Base**, commemorating a victory won by the Emperor Vespasian.

90 (2610). **Marble Base**, with dedication to the eternal peace of the house of Vespasian and his descendants.

91 - 94 (5988, 5983, 5984, 5987). **Four Toga Statues** of unknown municipal officers.

## *East Wing.*

### Corridor of the Tyrannicides.

To the left:

95. **Aedicula** of shell-limestone with an enthroned goddess.

To the right:

96 (129181). **Head**, more than life size. Found at Sorrento in 1902 in the workshop of a sculptor. Archaic work.

97 (6421). **Female Head**, type of the so called Spes.

98 (6556). **Grave relief** from the Museo Borgia at Velletri. In his hair



Fig. 5. Funerary stele of the Museo Borgia.



Fig. 6. Stele of Alxenor (Athens).



the deceased wears a fillet, decorated with a feather (?). The chlamys is held fast in the left arm-pit by the staff on which he leans. The left leg is crossed over the right, and on the left wrist hangs a small round vase. The shoes were coloured, only the soles are plastically treated. In front of the man sits a dog, who turns his head towards his master (Fig. 5).

The relief is undoubtedly an original work of the beginning of the fifth century. The stiffness of the whole figure and the faulty bodily forms are owing to lack of skill on the part of the artist. The same motive occurs in the Stele of Alxenor of Naxos, now in the Museum at Athens (Fig. 6), in which however we find more freshness of invention and more freedom in execution, while the action is better expressed inasmuch as the figure holds a grasshopper towards the dog. To avoid difficulties of perspective, the sculptor of the Neapolitan relief has put the right leg in profile.

99 (6257). **Head of a Youth.** The type is early but badly executed.

100 (6258). **Head of a Youth.** Archaistic Roman work.

101 (6007). **Statue of Athena Promachos.** Both forearm, part of the Aegis and the Gorgoneion are restored. The head can hardly belong to this body. The goddess wears the Ionic chiton and peplos, using the latter as a shield, and brandishes a spear in her right hand. The head with its Attic helmet is a later type and seems rather small in proportion to the body. The statue is a Roman imitation of a sixth century type.

102 (6256). **Head of a Youth.** Copy of an archaic bronze statue.

103, 104 (6009, 6010). **Harmodius and Aristogeiton.** Found at Hadrian's Villa near Tivoli and brought to Naples in 1790. The arms and right leg of Harmodius, the left hand and right arm of Aristogeiton had already been restored. The head of the latter is antique and in the style of Scopas, but does not belong to the body. Two young men of athletic build are

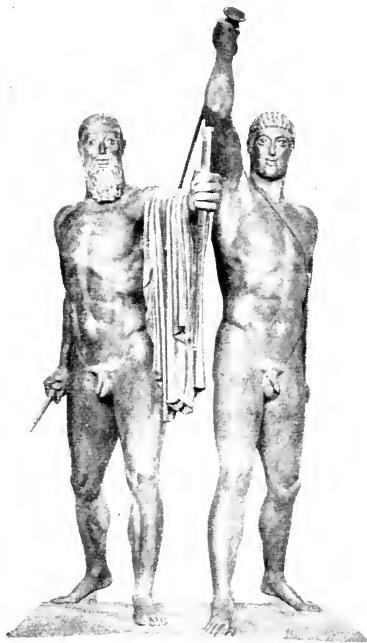


Fig. 7. The Tyrannicides.  
(Reconstitut. in the Museum of Brunswick).

rushing forward to attack a common foe. The younger, whose beard is just beginning to grow, has thrust forward his right foot and is about to deal his adversary a terrific blow with the long sword held in his raised right hand. Across his chest was a belt, still recognisable by traces of colouring, and he may possibly have held a scabbard in his left hand. His older and bearded companion stretches out his left arm using his cloak as a shield to protect his comrade and draws back his right arm so that he may, in case of necessity, be able to follow up his friend's attack by a sword-thrust.



Fig. 8. Artemis.

This master-piece, in its clear but simple grouping, the dry execution of the bodily forms, the mannerism of the hair, the development of the lower part of the face, plainly indicates the influence of archaic art. At first the two figures were placed opposite one another as opponents and were thought to be gladiators or heroes in combat, till in 1853 Friedrichs recognised them to be a copy of the famous group of the Tyrannicides which was erected in Athens in memory of the slaying of Hipparchus, and of which various copies have been preserved. Thucydides, VI. 54, tells us that in 514 B. C. the two friends avenged private wrongs by killing Hipparchus, who with Hippias had succeeded Pisistratus in the government of Athens. The tyrants being universally hated, this act acquired political significance and after the expulsion of Hippias in 510 the democratic party promptly erected statues of the two friends who had been put to death by Hippias, immortalising them as their deliverers from the Tyrants. When the city was taken by the Persians, this group was carried off to Susa, but afterwards restored to Athens by Alexander or one of his successors. Meanwhile when the city had freed itself from the Persians, a copy of the original group was made by Critius and Nesiotes, and

erected in 477. The question whether we have before us in the Naples group the work of Antenor or that of Critius and Nesiotes has now been decided in favour of the last mentioned. It was produced in the first half of the fifth century. The two sculptors belong to a period of transition. The existing copies were made in Imperial times and in rendering the bronze originals into marble, supports have been added to the feet. Close by is a plaster cast of a bust now in Madrid, generally called Pherekydes, which was found in 1799 at the same spot where the Tyrannicides were discovered. The head exactly fits the body of Aristot-

ton and should be placed on the statue instead of the existing one of the school of Scopas. (Fig. 7).

105. **Terracotta Base** with figure of Nike running.

106 (6008). **Statue of Artemis**. The goddess is clad in an Ionic chiton and peplos and carries a quiver on her back. The head with hair hanging down behind and curls framing the face, is crowned by a high diadem decorated with rosettes. The feet are sandalled. She advances to the right, holding a bow in her left hand and raising her robe with the right. Numerous traces of colour are visible in the hair and on the garment. (Fig. 8). The statue belongs to the archaic art of the close of the sixth century and is probably derived from a bronze of which the copy before us has retained much of the character of the original. By some people, however, this statue is considered to be archaistic.

107 (6416). **Statue of a Warrior**, wounded in the breast and on the point of falling. Only the torso is antique. (Fig. 9). This motive and the well-rendered play of the muscles recall a contemporary of Phidias, Cresilas, whose «vulneratus deficiens» is mentioned. This wounded figure has been designated Diitrephes, of whom a statue was placed on the Acropolis, but the motive is earlier.

108, 109 (6484, 6485). **Hermes of Dionysus**, archaistic.

110 (6006). **Orestes and Electra**, found at Pozzuoli in 1750 in the so-called Serapeum. The youth, with hair combed over his forehead and confined by a fillet, bends his head and seems to be gazing at something he is holding in his left hand (a restoration) while his right hand hangs idly down. The maiden, in a long, clinging chiton which has slipped off her left shoulder, wears a mantle which passes from her right shoulder across her back and hangs down from her left arm. Her hair is arranged with a fillet. Her right arm is put round the neck of her companion. The most suitable designation for this group is Orestes and Electra. The sculptor has combined types of two different periods, a practice known in the school of Pasiteles, at the beginning of the Imperial epoch. Orestes is probably created after a bronze original of the fifth century, while for Electra the artist contented himself with a Hellenistic type.

111. **Torso of a Nymph** (?). The figure is kneeling, holding a large

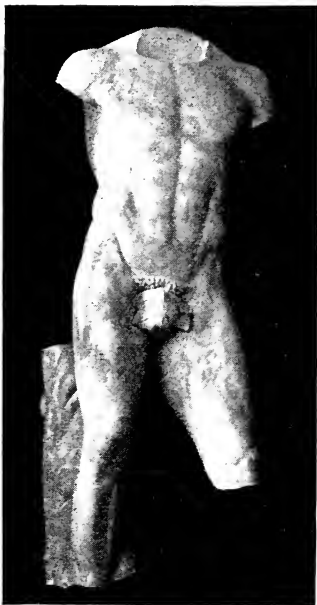


Fig. 9. Wounded warrior (before the restoration).

shell in front of her, and is a copy of an original of the middle of the fifth century. It perhaps represented an assistant in a religious ceremony. The copy may have served as a figure for a fountain.

112 (6408). **Statue of a Combatant.** Head restored. The figure resembles Harmodius (N.<sup>o</sup> 103), and is very probably derived from the same original. In the breast is a hole for a bronze arrow.

113 (109621). **Head of a Man.** The long hair has been made out of a separate piece. The type originated in the beginning of the fifth century.

114, 115 (6373, 6324). **Herms of Dionysus.** Archaistic.

### Hall of the Goddess of Victory.

116 (6322). **Herm of Athena.** The goddess is represented as being youthful and her expression is mild and friendly. She wears an Attic helmet, ornamented in front with a Gorgoneion. Because of its resemblance to the Irene of Cephisodotus this head is ascribed to that sculptor. Others, however, ascribe it to Phidias. (Fig. 10).

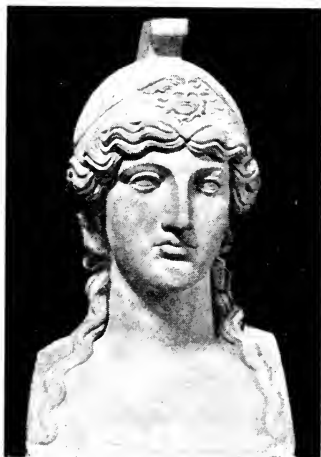


Fig. 10. Athena (Phot. Brogi).

117 (6282). **Similar Herm of Athena,** probably modern.

118. **Statue of Nike.** Head and arms missing. The goddess of Victory is standing on a rock which is not visible on account of the height at which the statue is placed. She wears a thin garment which clings to her body in the breeze. The right arm was raised, while the left hung down (Fig. 11). It is a Roman copy of a statue of the Ionic school.

119. **Torso of a Statuette,** cp. N.<sup>o</sup> 120. Possibly Artemis?

120 (5998). **Statue of Aphrodite.** The surface has suffered from reworking. Venus Genetrix, after the Aphrodite of Alcameues, 430 B. C.

121 (5997). **Similar Statue.** The head was broken off, but belongs to the body. The arrangement of the garment more nearly resembles the original and the execution also is more careful than in N.<sup>o</sup> 120.

122 (6737). **Grave relief,** of which the upper part is missing. Two figures are clasping each other by the hand. One of them is accompanied by a dog. Near them stands a woman who rests her hand on the shoulder of one of them.

### Hall containing objects from Locri.

The contents of this hall come from excavations made in Locri, near Gerace Marina, in 1889-90.

Along the wall opposite the window:

123. Upper portion of an **ionic column** with capital, composed of fragments; opposite, a restoration in plaster. The columns were of fine shell limestone, with twenty four flutings. In the centre of the volute is a six-petalled rosette. The sides are ornamented with scales. The necking is decorated with anthemion (palmette and lotus flower). The forms are probably derived from Ionia.

124. **Capital of a Column**, cp. N. 123.

In the centre of the hall:

125. **Temple Acroteria**. Each group represents one of the Dioscuri. They are mounted on horses borne by Tritons and are in the act of leaping off to assist the people of Locri against Croton. They belong to the second half of the fifth century. To prevent birds from building their nests on the Sculptures, bronze spikes were placed here and there, and of these one is preserved.

Show-cases near the window to the left:

126. **Fragments of architectural terracottas**. Especially noteworthy is a sima showing Egyptian influence. The decoration of fragments of a cornice recall the anthemion of the column N.º 123. In addition to these there are vases of various periods from extreme antiquity down to those made in Lucania. Near them are little (sacral) pyramids, generally described as weights for looms.

127. **Terracotta Figures**. Every variety of style is exhibited, and judging by the attribute of the flower or the dove, almost all the figures represent Aphrodite.

In the passage leading to the Hall of Athena:

128 (126174). **Relief**. To the right, clad in chiton and himation, is seated a goddess of superhuman size and approaching her is a procession of suppliants, among them a youth leading a ram to sacrifice, three children and other figures, all of whom raise their right hands in prayer to the goddess. The original belongs to the end of the fifth century.

### Hall of the Athena.

129 (6123). **Female Statue**, of which the torso alone is antique. It represents a young woman, Priestess or Bacchante, clad in a transparent chiton which has slipped off the right shoulder.



Fig. 11. Nike.

130 (6303). **Head of Athena**, on a modern bust. The type resembles the Parthenos of Phidias, but may belong to an even earlier period.

131 (6304). **Head of Athena**. Surface freely reworked. Fourth century type.



Fig. 12. Athena Hope (Deepdene).

132 (6305). **Female Statue**. Head and forearms are restored. She is clad in an Ionic chiton and a himation which is wrapped round the lower part of her body, and she rests her left elbow on a column which is

supporting the entire weight of her body. Her feet are crossed. This graceful statue of good workmanship is the copy of a fifth century statue of a frequently recurring type.

133 (6024). **Statue of Athena.** The head though of a different marble belongs to this body. The goddess is clad in a long Ionic chiton and her mantle is folded double; her breast is covered by the aegis with the Gorgoneion and on her head is placed an Attic helmet decorated with a sphinx and griffins. Two long curls of hair fall on each shoulder. She wears high sandals, holds her spear in her left hand and a bowl or Nike in her right. The bearing of the goddess is dignified and her expression mild. She is conceived as a victorious and protecting deity. The contrast between the material of her two garments is beautifully brought out. The work must be ascribed to a skilful sculptor of Imperial times who had caught the secret of giving the impression of the Phidian bronze in his marble copy (Fig. 12). The original was perhaps the Athena Hygieia on the Acropolis. Her feet being of the same size as the traces of feet of the base of the statue of Athena Hygieia, it is possible that this figure may be a copy of that original which was executed by Pyrrhus, an Athenian, and placed on the citadel by Pericles in 430 during the great plague.



Fig. 15. Theseus and Pirithous  
(Relief at the Museum Torlonia).

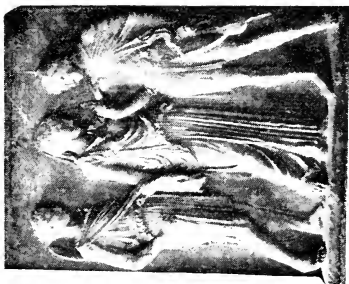


Fig. 14. Orpheus and Eurydice  
(Relief at the Naples Museum).



Fig. 13. Relief of the Peliades  
(Lateran Museum).



134 (6393). **Head of Apollo.** Good replica of the head of the Cassel Apollo. The youthful god is represented with long hair encircled by a fillet. On either side a long curl hangs down. The face has a severe expression, as is usual in statues of the middle of the fifth century, and the lower part is strongly developed. The original was undoubtedly a bronze statue, attributed to Myron or to Phidias in his youth. (Fig. 16). The modern restorer placed this head on the so-called Maia (N. 258).

135 (6261). **Seated Statue,** of which the head and arms are restorations. The youthful Apollo is seated on the tripod and rests his feet on the Omphalos. In Delphi, the Omphalos represented the centre of the earth, so this is intended to be the Pythian Apollo. Tripod and Omphalos are covered with a net of woollen fillets. The original probably belonged to the fifth century.

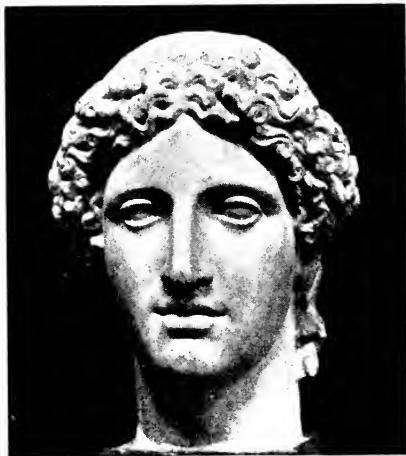


Fig. 16. Head of Apollo (Phot. Brogi).

Eurydice who had been killed by a snake bite, contrived by the power of his music to lure her back from the god of the Underworld on condition that he should not turn round before reaching the upper world. This he had almost done when, filled with dread lest his wife should not really be following him, he turned to look for her and thus lost her for ever. Hermes, who escorts departed souls, clasps Eurydice by the hand in order to lead her back to Hades. Nothing is known as to the provenance of this relief, several portions of which have been restored. There are two replicas of it, one in the Villa Albani and one in the Louvre. It probably served with two others (one being the Peliades relief, the other the Liberation of Theseus from the Underworld) as decorations of a choric monument erected to celebrate a dramatic victory (Figs. 14, 15, 16).

139 (6369). **Female Herm.** The figure has been freed from false resto-

136 (6396). **Female Statue,** replica of N.<sup>o</sup> 132. The head is antique, but does not belong to the body.

136a (131209). **Colossal Statue of Castor,** found at Baiae. The support near the right leg is given the form of a horse's head. Roman copy of an earlier type derived from the Doryphorus of Polyclitus.

137 (6121). **Statue of a Woman.** Head, arms and feet are restored. The figure is resting her left arm upon an archaic idol on a column. This idol probably represents the older form of the same goddess.

138 (6727). **Orpheus and Eurydice.** Relief. Orpheus, mourning the death of his young wife

rations, the addition of a mural crown having transformed her into a Cybele or into the personification of a town. It represents a goddess with waving hair, confined by a broad fillet. The magnificent forms of the art of the fifth century are coupled with grace and beauty, and the head has consequently been identified as an Aphrodite of the second half of the fifth century or even as a production of Phidias. (Fig. 17).

140 (6734). **Votive Relief.** The youthful Hercules, with club and cantharus, is seated on an altar. Hebe is approaching him to offer him a jar of wine. Greek original of the fifth century.

### Hall of the Doryphorus.

141. **Herm of a Woman.** Fifth century type.

142 (6107). **Female Statue.** Type of the period of Phidias.

143. **Herm of a Woman,** of which only the head is antique.

144 (6005). **Colossal head of Artemis (?)**, generally called the Juno Farnese and related to the Hera of Polyclitus. (Fig. 19). The expression of displeasure depicted on the countenance is rather to be ascribed to the severe art of the fifth century to which the original belongs than to the character of the personage who is represented. The treatment of the hair recalls a bronze original and one is reminded of the Artemis in the Selinus Metope of Artemis and Actaeon. Both sculptures are therefore attributed to Critius. A similar head, even more severe in its forms, is in the Jacobsen Collection at Copenhagen. (Fig. 18).



Fig. 17. Aphrodite (?).

145 (6725). **Relief.** The Three Graces, Euphrosyne, Aglaia, Thalia and three nymphs, Ismene, Kikais and Eranno leading a smaller figure, the personification of the town Telonnesos.

146 (6011). **The Doryphorus.** This statue, found in the Palaestra at Pompeii in 1797, ranks as the best copy of the original by Polyclitus, although the head is raised rather higher than in other copies. It is derived from the bronze statue in which Polyclitus embodied his system of the proportions of the human body, and which was therefore called the « Canon ». The athlete is represented shouldering and holding with his left hand a short spear, hence the designation Doryphorus. The body, in accordance with the inclination of the Peloponnesian school, is heavily built and reveals perfect knowledge of anatomy. (Fig. 20). The original was probably produced about 440 B. C. and we have perhaps a truer copy of the head in the bust (N.º 854) by Apollonius.

147 (6412). **Herm of the Doryphorus**, in which the peculiarities of the bronze original are well brought out. The swollen ears reveal the boxer.

148 (6164). **Herm of the Doryphorus**. The hair is confined by a fillet, the ends of which hang down over the breast. Some people identify this herm with the Hercules of Polyclitus.

149 (6715). So-called **Puteoli Base**. A woman seated in an attitude of mourning, personifies a province conquered by Rome. On either side of her stand two Caryatids whose heads and hands are restored. The inscription is modern. The relief is a Roman work, but the figures are derived from originals of the fifth century.

150 (6560). **Grave Relief**. Standing in an aedicula is a woman who clasps the hand of the deceased youth, Protarchos.

### Hall of the Mosaics.

The Mosaics from Pompeii are undoubtedly some of the best specimens of this art that have come down to us. Mosaic work originated in the East but was developed and extended in Alexandria where the variety of colour obtainable encouraged the practice of covering flat surfaces with marble. The work spread from Alexandria to Byzantium on the one side, and on the other to Rome and its provinces. The Pompeian mosaics are certainly among the oldest of their kind, some of them, for example those from the House of the Faun, belonging to an earlier period, others to the time of Augustus, while the remainder must be dated at least before 79 A. D. when Pompeii was destroyed.



Fig. 18. Head from the collection Jacobsen, Copenhagen.

#### Left Wall:

151 (10015). **Two ducks** swimming.

152 (10016). **Theseus** slaying the Minotaur in the labyrinth.

153 (10017). **The same subject**. In addition the youths and maidens sent from Athens as a sacrifice to the Minotaur.

154 (10018). **The same subject**.

155 (109678). **Venus at her toilet**, fastening a second clasp on her foot. Inlaid work (« opus sectile »).

156 (9977). **Satyr and Maenad**. Between them a temple. Inlaid work.

157 (9978). **Skeleton**, holding a drinking vessel in either hand. The ancients loved to increase their joie de vivre by reminding themselves of death.

158 (9979). **Bacchic scene**. Part of a frieze in inlaid work.

159 (109679). **Mask**.

160 (109687). **Mask of Silenus** with wreath of ivy.

161 (9980). **A partridge** is drawing a mirror out of a toilet-case.

162 (9981). **Harpy**, with a broad platter on her head, followed by a cupid. Found in Rome on the Palatine.

163 (109982). **Human Skull**, cp. N. 157. The mosaic was inserted into the top of a table.



Fig. 19. Head of the Juno Farnese.

171, 172. **Aquatic Birds**, both from the House of the Fann, and belonging to N.<sup>o</sup> 175.

173 (114281). **Doves on a vessel** with a very beautiful rim.

174 (120619). **Fragments** of a very fine mosaic, which represents the carrying off of the daughters of Leucippus.

Below the window :

175 (9990). **Scene from the Nile**, forming the border of the Alexander mosaic, and representing various animals peculiar to the Nile, such as crocodile, hippopotamus, ibis and others. N.<sup>os</sup> 171, 172 formed part of it.

To the right of the window :

176 (114282). **Lion and Panther**.

164 (9982). **Fighting Cocks**, the winner to be crowned and decorated with the palm of victory.

165 (9983). **Four Ducks** amidst aquatic plants.

166 (9984). **River Gods**, much restored. A youth is leaning on a vessel from which water gushes forth. At his feet are seated two other figures.

167 (9985). **Scene from a comedy**, very fine mosaic by Dioskurides of Samos, found in the so-called Villa of Cicero.

168 (9986). **A choragus** distributing masks to his actors.

169 (9987). **Scene from a comedy**, by Dioskurides of Samos. Cp N.<sup>o</sup> 167.

170 (9988). **Lycurgus**, King of Thrace, who opposed the cult of Dionysus, is stricken with madness and kills Ambrosia who was then transformed into a grape-vine.

177 (109371). **Fish and Ducks.**

178 (9982). **Three birds**, seated on the rim of a vessel, are being watched by a wild cat.



Fig. 20. Doryphorus.

Plato, the identification of the others is still more uncertain.

190, 191 (9908, 9909). **Birds.**

179 (9991). **Autumn**, excellent mosaic from the House of the Faun. A winged youth is seated on a panther whom he guides with one hand while with the other he carefully holds a vessel brimful of wine. A garland of flowers, fruits and masks, like that in N.<sup>o</sup> 173, encircles the scene. The mosaic used to be interpreted as Acratus but of late is held to be a representation of autumn.

180 (124666). **Portrait of a Woman**, from life.

181 (9993). **A Wildcat** has seized a quail. In the lower part, still-life.

182 (9994). **Two tragic masks**, between fruits and taeniae.

183, 184 (9995, 9996). **Two mosaic columns** from Pompeii.

185-187 (84284-84286). **Three wall paintings** of the third or fourth century, found in Rome near the Lateran. Richly dressed servants are carrying food for a meal.

188 (120177). **Fishes.** Mosaic of the finest workmanship.

189 (124545). The so-called **Academy of Plato**, a union of seven men, who were thought to be Athenian philosophers because the Acropolis is indicated in the upper right hand corner. The figure seated in the centre is supposed to be

192, 193 (10000, 10001). **Two mosaic columns**, cp. N.<sup>o</sup> 183.

194 (114280). **Ducks**.

195 (9997). **Fishes and other marine creatures**.

196 (10003). **Slave** with cocks.

Opposite the window :

197 (10004). **The Three Graces**, in the usual attitude.

198 (10005). **Phryxus on the ram**. Helle has fallen into the sea.

199 (10006). **Achilles** drawing his sword and threatening Agamemnon, who is seated before him, while behind him stands Athena.

200 (10007). **Marriage procession of Poseidon and Amphitrite**, accompanied by Tritons and other sea creatures.

201 (10008). **Niche for a fountain**.

202 (112284). **Mosaic threshold** with head of Medusa.

203 (110666). **Dog**.

204 (9989). **Bacchus**, lying at ease, and giving water to his panther.

Wall to the left of the window :

205, 206 (10009, 10011). **Triton** with oar and dish of fruit.

207 (10010). **A young athlete**, wearing the caestus. Beneath him a cock as symbol of victory.

208, 209 (10012, 10013). **A Candelabra**, on the upper part of which is a cupid, hunting a stag.

210 (10014). **Cock** pecking at a pomegranate.

In the centre of the room :

211 (10019). **Lion** enchained by cupids, who are playing around him. It is supposed to represent the triumph of love over brute force.



Fig. 21. Young pugilist.

## Hall of the Athletes.

212 (119917). **Statue of a young pugilist** hence the caestus on the right hand. Found in Sorrento. The original was a bronze of the school of Polyclitus, and when it was copied in marble, a herm of the bearded Hercules was added as a support. Both feet are placed flat on the ground after the archaic manner. (Fig. 21). The name of the copyist is specified on the base, but the interpretation of the inscription is still doubtful.



Fig. 22. „Protesilaos“.

213 (6310). **Herm of Bacchus**, archaistic. Only the head is antique.

214, 215. **Male Torso**.

216, 217 (6270, 6272). **Two Herms**, of which only the heads are antique.

218 (6411). **Statue of a Man**, of which the head is antique but does



not belong to this body. Right arm and left hand are restored. The left arm, draped with the mantle as a shield, is stretched out, while the right hand probably held the sword. The warrior is wounded in the left thigh (Fig. 22), and perhaps formed part of a group the signification of which is not as yet clear. The head is a replica of the type of an Apollo or Alexander. The original of the statue must be related to the school of Scopas, bearing, as it does, a distinct resemblance to the Niobids.

219 (6308). **Bearded Dionysus.**

220 (6410). **Statue of a Warrior**, archaistic. Head and arms are restored. He is wounded in the left thigh and with great difficulty maintains a standing position, supporting himself on his right foot. The original was of bronze and belonged to the middle of the fifth century.

221 (6317). **Herm of Dionysus**, archaistic, the head alone being antique.

### Corridor of the Flora.

222. **Herm of a Man**, judging by the ram's horns it is intended to be Ammon. Good sculpture of the Hellenistic period.

223 (113529). **Mask**, the horns indicate Io.

224 (6360). **Statue of Aesculapius.** The god, clad in a himation, lays his right arm (a restoration) on his club, round which a snake is curled. At his left side is a low Omphalos, this being his attribute as Apollo's son. A picture of perfect health, he stands calmly in an attitude that recalls the school of Phidias. Alkamenes is generally named as the inventor of this type. In 420 B. C. he made a statue of Aesculapius for Mantinea and perhaps a replica of it for Athens where the cult of the god had been introduced from Epidaurus. The Naples statue is one of the best copies, ranking second only to the one in Florence (cp. Fig. 23). It is supposed that it once stood as a cult image in the Temple of Aesculapius on the Tiber island.

225 (6269). **Female Statue.** Both hands are restorations. It is questionable whether the diadem, restored in plaster belongs to the head. The statue may be a Demeter or a Kore, of a type derived from Phidias.

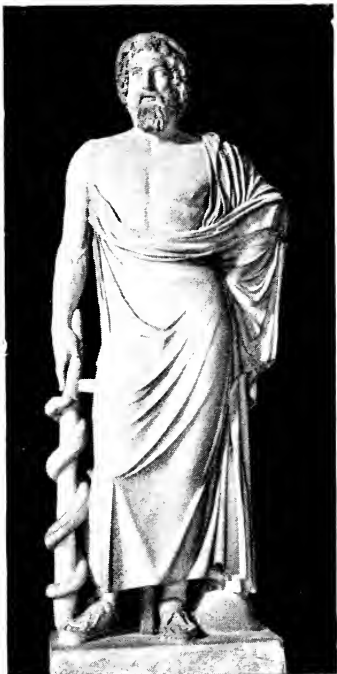


Fig. 23. Statue of Aesculapius in the Uffizi of Florence (Phot. Alinari).

226 (6300). **Female Statue**, restored as a Melpomene, and resembling the last-mentioned figure. A better copy, which may even be a Greek original, is to be found in the Museum of the Doge's Palace in Venice, (cp. Fig. 24).

227 (6378). **Statue of a Woman**, the left hand holding the garment is a restoration. Having been found at Herculaneum with the statues of the Muses, it was designated Mnemosyne, mother of the Muses, but the original was probably a portrait-statue, intended to be placed on a grave. It is a fifth century motive. The head was found at the feet of the statue,

but the peculiar style in which the hair is dressed raises doubt as to whether this head belongs to the figure. It is of a later type, may be compared with the Corinna of Silanion and the Kore in Munich.

228 (6404). **Female statue**, of which only the torso is antique. It is a replica of the type of the «Herculanensis minor.»

229 (6357). **Herm of a Woman** with elaborately dressed hair, interpreted as Ariadne or a Bacchante.

230 (6356). **Similar Herm.**

231 (6288). **Statue of Venus**, of the Medicean type. A tall vessel and a cloak are placed near her.

232 (6295). **Statue of Venus**, semi-nude, near her is a cupid on a sea creature. Head and right arm of the Venus are restorations.

233 (6301). **Statue of Venus**, of which the head and the breast are restored. Only the lower part of the goddess's body is draped, and the support is in the form of a dolphin on whose tail she rests her right hand. The original may have belonged to the first half of the fourth century.

234 (6196). **Female Bust**, of a type recalling Praxiteles.

235 (6316). **Statue of a youthful Bacchus**, with thyrsus and cantharus. Near him is a panther.

236 (6311). **Statue of Dionysus**, cp. N. 235. Only the torso is antique.

237 (6328). **Bust of a laughing Satyr**, only the face being antique.

238 (6330). **Similar bust**, of which only the head is antique.

239 (6276). **Statue of Artemis**, the huntress. The head is antique but perhaps does not belong to the body. Both arms are restored. The goddess is in the act of running and is drawing an arrow from her quiver, the bow being held in the left hand. Her dog has seized a fawn. Mediocre replica of the type of the Artemis of Versailles, which is derived from a statue by Leochares or Euphranor.



Fig. 24. Abundance. Venice.  
(Phot. Alinari).

240 (6351). **Statue of Ganymede.** His right arm, the head of the eagle and the dog are all restorations. His arm rests on the eagle and near him stands his dog. The statue is very probably related to the fifth century type of an athlete.

241 (6358). **Statue of Paris.** The head is an addition, but is antique. The youth is leaning with his left hip against the trunk of a tree. The left hand (a restoration) holds two hunting spears. The restorer has placed an apple in the right hand as though Paris were about to award the prize for beauty. This graceful statue, of mediocre execution, is derived from a fourth century original, similar to the Meleager of Scopas.

242 (6409). **Colossal statue of a Woman.** This statue was found in 1540 at Rome in the Baths of Caracalla and is known as the Farnese Flora. The head, arms, feet and plinth are restorations. The figure, clad in a transparent chiton which reveals the bodily forms and which has slipped off the right shoulder, is advancing and in all probability originally held in its right hand not the chiton but a portion of the cloak which hangs down the back. The attribute in the left hand is undetermined. — The statue might be taken to be an Aphrodite of the Praxitelean school, other designations being arbitrary. The motive of the figure resembles that of the Electra (N. 110) and of the Antiope (N. 260). The copy before us was probably produced in the second or third century after Christ, at which period the same type was employed for statues of Victory, which may also have been the original signification of the Farnese Flora (Fig. 25).

243 (5999). **Group of a Warrior with a Boy.** The restorer has placed the head of Commodus on the figure of



Fig. 25. Flora Farnese (Phot. Brogi).

the warrior who is advancing hastily, having thrown the dead body of the boy over his left shoulder where he clutches it with his left hand. His right hand ought perhaps to be holding a sword. It is doubtful whether the warrior is the boy's friend or enemy. In the first case the group may represent Hector rescuing the body of Troilus; in the second case one might think for example of Neoptolemus with Astyanax. The original is probably derived from the Hellenistic period, in which were created groups such as Menelaus and Patroclus, or Ulysses and Diomedes.

244 (6273). **Statue of Demeter.** The head does not belong to this figure. She wears a high girdled Ionic chiton and over it a himation. The bunch of poppies held in the left hand is antique only in part. The right arm was outstretched. The motive is probably derived from the second half of the fifth century.

245 (6271). **Statue of a Man.** The head and arms are restored. The god, who to judge by the dolphin must be Poseidon, held a trident with his left hand. The motive of the statue is borrowed from the Diadumenus of Polyclitus.



Fig. 26. Hera from Ephesus (Vienna).

and himation is stooping slightly as she walks and bends her head back as if to watch something that threatens her from above. She is therefore designated as a Niobid or as the nurse of the Niobids, but the motive frequently recurs in ancient art. The figure seems originally to have represented a Danaid going to the fountain or a Dancing Muse, and is derived from a work of the Hellenistic period.

249 (6253). **Statue of a Man.** This has been much patched and provided with a head that does not belong to it. It evidently represents a youthful nude Apollo who rests his whole weight towards the left on

246 (6073). **Statue of a Man.** The head apparently belongs to the body, both arms are restored. It represents a Roman of the close of the first century after Christ. The motive of the Statue is taken from the school of Polyclitus.

### Hall of the Farnese Bull.

247 (6027). **Statue of the Hera Farnese.** Among other parts Albacini restored the two outstretched arms. The goddess is clad in a thin chiton which does not conceal the bodily forms. Over it she wears the himation which passes from the left shoulder to the hip and thence in deep folds to the left arm. In her raised right hand the goddess holds the sceptre. Her hair, which is crowned by a diadem, is arranged in a simple knot at the neck. The magnificent, simple and yet graceful forms lead us to recognise in this statue one of the most beautiful creations of the fifth century. The original was the Hera of Alcamene, the beauty of which is still more marked in the headless statue from Ephesus, now in Vienna (Fig. 26).

248 (6391). **Female statue, to which a head with modern neck has been added.** The arms are restored. The girl, clad in chiton

a support which is now missing, and the place of which is taken by the wide cloak which falls to the ground from his left arm. The head was looking upwards and to the left. Only one copy with the original

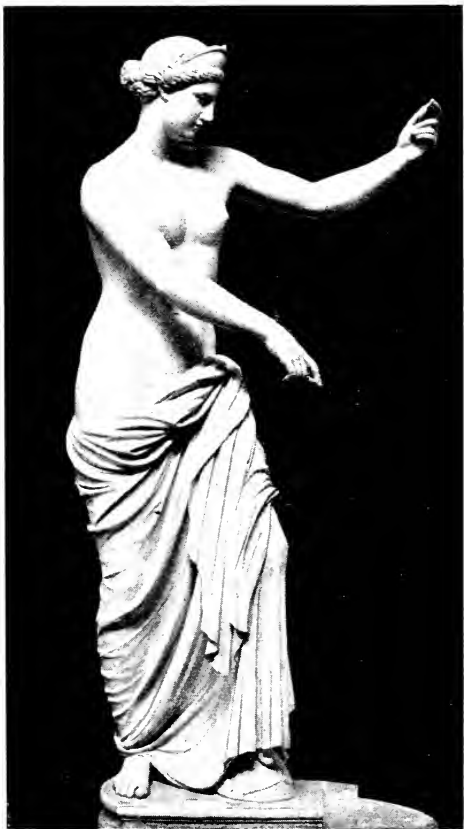


Fig. 27. Venus of Capua.

head remains to us and is in the Uffizi. The figure was considered to be an Apollo and was attributed to Praxiteles but others recognise in it the Pothos of Scopas.

250 (6350). **Bust of the bearded Dionysus** or of **Priapus**. Only the head is antique. Good execution.

251 (6017). **Statue of the Venus of Capua**. The arms have been restored by A. Brunelli. The hole in the base was made for a cupid. The head of the goddess is ornamented with a diadem, the hair being parted in the centre and caught up again at the back. She has wrapped the



Fig. 28. Aphrodite Albani.

lower part of her body in a garment which remains in place because of the attitude of her limbs. The head is in complete profile and so are the arms holding the shield of Mars in which she can see her reflection. — To still further emphasise her power over the god, she places her left foot on his helmet (Fig. 27). The Venus of Capua, of mediocre Roman workmanship, is derived from the same original as the Venus of Milo. Perhaps they both come from the temple statue on the Acropolis at Corinth, as depicted on coins, but the actual invention of the attitude of the legs is derived from the Aphrodite Urania of Phidias. In Hellenistic and Ionic art this motive frequently recurs in connection with Ares, as the goddess of Victory writing on a shield (in Brescia); probably the Venus Genetrix of Caesar, a production of Arcesilaus, also had a similar motive. The copy before us was perhaps executed during the reign of Hadrian at the period when the amphitheatre at Capua was being newly decorated. The style of Scopas is even better reproduced in a statue in the Albani Collection (Fig. 28).

252 (6320). **Bust of Athena**. The head with Corinthian helmet is of poor workmanship and was intended for insertion into a statue. The original is ascribed to Timotheus.

253 (6022). **Satyr with the child Dionysus**. This group reveals a good master but has been much restored by Albacini who made the upper part of the boy's body and the face and arms of the satyr. The young satyr is dancing and looking at the child on its shoulder, while accompanying himself on the cymbals. The group is a good copy of a bronze original of the Hellenistic period.

254 (6333). **Bust of Silenus**, a replica of Silenus with the child Bacchus. Only the head is antique.

255 (6329). **Pan and Olympos.** The hands and legs of both figures are restored. The original, of the Hellenistic period, was a production of Heliodorus. Pan is teaching Olympos to play the syrinx.

256 (6326). **Bust of Silenus.** Originally the eyes were inserted.

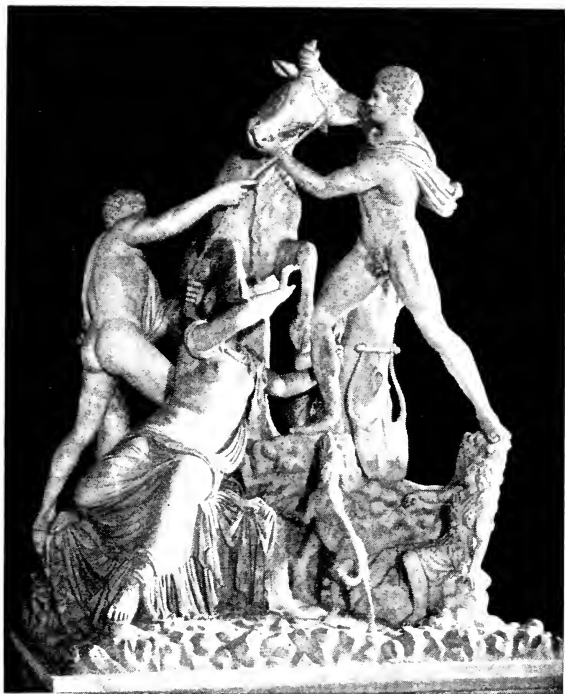


Fig. 29. Farnese Bull.

257 (6307). **Dionysus with Eros.** The arms of Dionysus and the greater part of the figure of Eros are restorations. Dionysus had probably laid his right arm on his head. His face, enframed in long curls, is turned towards Eros, who stands at his side and probably held a bow and arrows. The type of this good copy was derived from Praxiteles.

258 (6393). **Headless Herm of a Woman.** A head of Apollo (N.º 134) was from the restorer placed on this herm, and on the false assumption that it was found in the Temple of Apollo in Pompeii it was taken to

represent Maia, the mother of Hermes. It formed part of the Farnese Collection.

259 (6392). **Herm of Hercules.** The head and right arm are restored. The hero is wrapped in the lion skin. Similar herms are to be found in Rome in the Torlonia and Ludovisi Collections.

260 (6002). The so-called **Farnese Bull**, restored by C. B. Biondi according to the directions of Michael Angelo and by Calì in 1848. The head of Amphion (in which Biondi has reproduced the features of Caracalla), his arms and legs and the head, arms and legs of Zethus are restorations, so are the entire upper part of Dirce's body, Antiope's head, left hand and right arm. On Mount Cithaeron Antiope had given birth to Amphion and Zethus, sons of Zeus. She had been kept prisoner by Dirce, the wife of Lycus, King of Thebes, and escaped, but was recaptured on Mount Cithaeron by the queen who had journeyed there (this accounts for the basket near her) to celebrate the Dionysiac festival. Meanwhile Zethus and Amphion had grown up and it was into their hands that Antiope was delivered with directions that she should be dragged to death behind a bull. At the last moment the youths recognised their mother and are depicted in the act of executing on Dirce the cruel punishment she had devised for Antiope. Amphion, distinguishable by his lyre, holds the bull by the head, while Zethus is occupied in binding Dirce to the bull. The barking dog increases the confusion, but beneath Amphion, the Genius of Mount Cithaeron waits in undisturbed calm (Fig. 29).

The plants and animals round the base serve to indicate the wildness of the landscape. The group before us is a more or less faithful copy of a work by Apollonius and Tauriscus of Tralles. It is mentioned by Pliny and was brought by Asinius Pollio to Rome. The figure of Antiope shows no independence of treatment and can scarcely have been present in the original group (cp. N.<sup>o</sup> 242). The copy before us was probably produced in the second or third century after Christ and may have served as the central group of a large fountain. It was found in 1546 in the Baths of Caracalla, was then placed in the Villa at Naples, and in 1826 transferred to the Museum.

261 (6254). **Seated Statue.** Both arms are restored. A nude youth is seated on a rock and holds a lyre in his left hand. He is generally designated as Apollo, but is perhaps intended to be Paris. The execution is mediocre.

262 (6313). **Bust of Ariadne.** Good workmanship. Only the head is antique.

263 (6318). **Statue of Bacchus.** The head belongs to the body; the arms and left leg are restored. The young god is crowned with vine leaves and is leaning his left arm on the trunk of a tree. He had probably raised his right arm above his head. The copy is a good one executed in the time of Hadrian after a type produced by Praxiteles.

264 (6332). **Statue of a Satyr.** Only the torso is antique.

265 (6325). **Statue of a Satyr**, threatening to strike a panther with his pedom. In his nebris he is carrying fruit.

266 (6331). **Statue of a Satyr.** Head and arms are restored. The motive is the same as in N.<sup>o</sup> 264, but the execution is better. It is doubtful whether the restoration with grapes and bowl is a correct one. He ought perhaps to be imagined pouring out wine.

267 (6274). **Herm of Ammon**, after an original of the school of Phidias. Perhaps this one was in Cyrene.



268 (6682). **Paris and Helen.** This relief was found in Marino. Aphrodite is seated next Helen and tries to persuade her. Peitho, the goddess of persuasion, is seated behind them on a pillar. To the right is Cupid leading Paris Alexandros. Evidently that moment is depicted when Paris, dominated by love for Helen, determines to carry her off. This graceful composition reminds us of Aetion's picture of the Marriage of Alexander and Roxana.

269 (6019). **Torso of a Woman,** the so-called Psyche of Capua, found there in 1726 in the Amphitheatre. The identification as Psyche is impossible as there are no wings, the incision in the back being modern. It is probably an Aphrodite, drawing her garment forward from her back while she gazes at her own image in a mirror held by Eros (Fig. 30). It seems to be a production of early Imperial times, a copy of a fourth century original derived from a school parallel to Praxiteles and Scopas.

270 (6016). **Nude youth.** Cali restored the feet and arms. He rests the whole weight of his body against the trunk of a tree to the left and his gaze is directed downwards. The original was produced in the school of Praxiteles; the copy is Roman and served, as did N.<sup>os</sup> 251 and 269, to adorn the amphitheatre at Capua.

271 (6361). **Female Bust.** Only the head is antique and resembles that of the Cnidian Aphrodite by Praxiteles.

272 (6713). **Visit of Dionysus to Icarius.** Relief from the Borgia Collection. Icarius and his wife are reclining on a couch and receive a visit from the bearded Bacchus. Enveloped in a long garment and supported by a satyr, he comes to feast with them, and is followed by his procession. A facsimile of this relief is in the Louvre and many slightly varying copies of it are to be found. It belongs to the so-called Neo-Attic reliefs in which there is a combination of archaistic and naturalistic forms.

273, 274 (6306, 6863). **Herm of the bearded Bacchus,** a good replica of



Fig. 30. Psyche of Capua.

the so-called Sardanapalus of the Vatican. The original is attributed to Cephisodotus or Praxiteles. Beneath the bust is a rectangular base with Bacchic attributes.

275 (6353). **Statue of Eros**, with large wings. The arms and the lower part of the feet are restored. The young god probably held a torch or an arrow in his right hand which is lowered. In the other hand he held a bow. The Eros of Centocelle in the Vatican (Fig. 31) is a better copy of the same original, a production of Praxiteles, his Eros of Thespieae which testified to his love for Phryne the beautiful. By some people the statue before us is regarded as the god of Death. Judging by the number of replicas, the bronze original must have been a masterpiece.



Fig. 31. Eros of Centocelle in the Vatican Museum (Phot. Anderson).

276 (6138). **Male bust of Polyclitan type.**

277 (6026). **Nereid on a sea-monster.** This group, much restored in plaster, was found in Posilipo and the original belongs to the Hellenistic period. It may perhaps have been a figure for a fountain, but it has also been designated Leucothea, who was worshipped in Naples.

278 (6355). **Ganymede embracing the eagle.** Part of the eagle and of the pedum are antique so no doubt can exist as to the designation of the group, in spite of the many restorations. The motive of the nestling body is derived from Praxiteles, the copy being a good work of the Roman period.

279 (6275). **Head**, resembling the Zeus of Otricoli. The bust is modern.

280 (6001). **Colossal Statue of the Farnese Hercules** found with Nos. 240 and 260 in the Baths of Caracalla at Rome. The legs were discovered afterwards and united to the body by Tagliolini. Only the left hand and forearm and a few trifling details are modern. Hercules stands calmly, resting his weight on his club which is thrust under his left shoulder and

behind his back he holds in his right hand the apples of the Hesperides. He is represented in a tired, thoughtful attitude, having arrived at the end of his many labours and not yet having received the gifts of immortality and eternal youth. Others connect him with the child Telephus or imagine him as about to descend into Hades. The type often

recurs in ancient art from the time of Polyclitus down to the Hellenistic derivatives. On our copy the sculptor inscribes his name, *Πύρρον Ἀθηναῖος ἐποίησε*, and he probably lived in the time of Caracalla. To him must be attributed the exaggeration in the formation of the muscles. The name of Lysippus who made the original, is given us on a copy in the Palazzo Pitti, but the treatment of the original bronze is still better brought out in a copy in the Uffizi (Fig. 32).

281 (6726). **Relief of a Bacchic procession.** Very fine execution. Roman replica of a well-known motive.

282 (6779). **Marble Vessel,** decorated with a Bacchic procession consisting of nine figures. Archaistic.

283 (6673). So-called **Vase of Gaeta.** It is encircled by a relief representing the giving of the child Dionysus into the care of the Nymphs of Nysa. On the other side there is a Bacchic procession composed of ecstatic figures. The vase is inscribed with the signature of Salpion, an Athenian sculptor, and is a fine specimen of Neo-Attic art. It used to stand at the harbour of Gaeta and marks are still visible where anchor ropes were thrown round it. It was afterwards used as a font in the Cathedral and transferred to the Museum in 1805.

284 (6778). **Marble Vessel** with two reliefs of Dionysus and a Satyr, each of them being accompanied by two goddesses of the Seasons.

285 (6724). **Relief of a Maenad** defending herself against the attack of a Satyr. She has seized him by the beard and endeavours to thrust him from her. During the struggle her garment has slipped from her body. The type is Hellenistic.

286. **Herm of the bearded Hercules,** found in Naples.

287. **Male Torso.** The remains of a tail lead us to conclude that it is a Satyr. He was dancing and playing the *kroupezion* or foot rattle.

288 (6675). **Well-head** with relief of wine-pressing. Satyrs are busily treading grapes, while others are bringing fresh supplies. Excellent Greek workmanship.

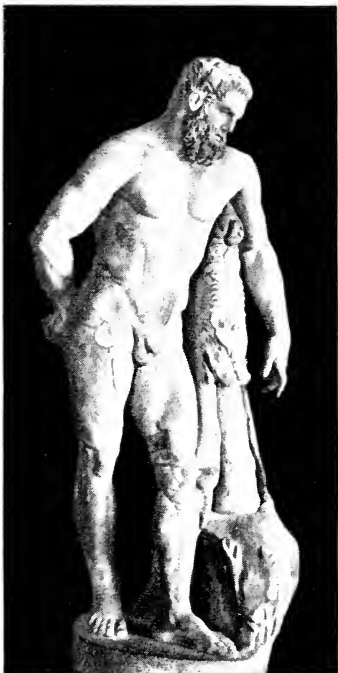


Fig. 32. Statue of Hercules in the Uffizi of Florence.

289 (6670). **Well-head** with many deities: Zeus, Ares, Apollo, Aesculapius, Dionysus, Hercules and Hermes. Good Roman work.

290 (6728). **Relief** of Dionysus with a panther. The upper portion is restored.

291 (124325). **Sarcophagus** with the finding of Achilles in Scyros. Achilles had been disguised as a girl and concealed in the house of Lycomedes among his daughters, but was discovered by the cunning of Ulysses and forced to take part in the Trojan War. Deidamia, his betrothed, vainly strives to prevent his departure. On the sides are scenes from the life of Achilles. The sarcophagus was destined for Metilia Torquata and made in the second century after Christ.

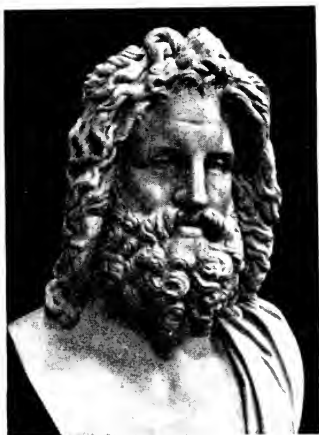
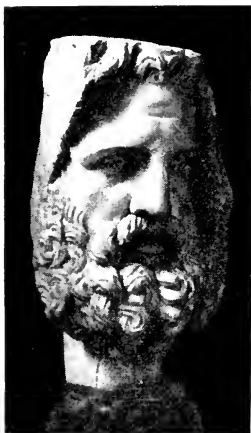


Fig. 33. Colossal Mask of Zeus (Phot. Brogi).      Fig. 34. Zeus of Otricoli in the Vatican. (Phot. Anderson).

292 (6359) **Bust of Aesculapius**. Only the head is antique.

293. **Seated Male Torso**, a very fine replica of the Ares Ludovisi. The god of war, a strong, slender youth, is seated quietly dreaming of fame and battle but his meditations are interrupted and his thoughts turned to the subject of love by the Eros at his feet. Perhaps there was another Eros at his left shoulder, whispering words of love, but such an attribute can scarcely have been present in the original. The characteristic motive is derived from a painting by Polygnotus. It is a question whether we are to consider the plastic rendering to be the work of Scopas or Lysippus for the figure possesses the pathos of the one and the proportions of the other. The torso lay neglected in the Museum Garden and has been placed within doors only since 1897.

294 (4035). **Female Torso**,<sup>4</sup> entirely nude except for a remnant of a mantle on the back. The execution is very fine and the figure is derived from one by Praxiteles or Euphranor of Corinth.

295 (6034). **So-called Torso Farnese.** Remains of a statue of Dionysus, which was more than life-size and probably formed part of a group. It belongs to the fourth century.

296 (6260). **Colossal Mask of Zeus**, which although closely akin to the Zeus of Otricoli still shows variations in the characterisation, the Vatican head giving the presentment of a good-humoured god, while the Farnese depicts a vivacious, energetic Zeus. These two creations appear to be the work of contemporaries, and one is inclined to ascribe the one to Bryaxis and the other to Leochares, whose Zeus Polieus is mentioned. (Fig. 33 and 34).

In the passage :

297 (6296). **Statue of Aphrodite** rising from the sea (Anadyomene). The support takes the form of a dolphin, on which Eros is seated.

298 (6218). **Group** of an old man and a youth. The head and right arm of the former are restorations while the left arm of the boy is modern. They are engaged in seething a sacrificial pig. Roman copy of mediocre execution.

299 (6406). **Hercules and Omphale.** The manly hero, the image of all male virtues, succumbs to the influence of the woman and has exchanged clothes with her as Ovid describes (Heroides IX). Omphale has proudly seized the hero's attributes of club and lion-skin, while he has put on the transparent chiton and veil of his mistress and sits down to spin. The motive is derived from the Alexandrian period but the execution is Roman and comparatively good. The restorations include Hercules' left arm with the distaff, the legs of Omphale, her right arm and the club, while the base also is new.

### Hall of the Amazons.

The sculptures here assembled mainly belong to a series that is of the greatest importance in the history of their period and the history of art. The kings of Pergamon having successfully repulsed the invasion of the Gauls, proceeded to adorn their capital with works of art, seeking above all to celebrate their victory over the Gauls by comparing it with the struggle of the civilised Greeks against the barbaric Persians and with the battle of the gods and the giants. Eumenes the Second and Attalus the First seem to have employed their sculptors in making different sized series of these combats. To one life size series which was set up in Pergamon belong the so-called Dying Gaul of the Capitol and the Gaul and his Wife in the Ludovisi Collection. Of another series in which the figures are about two thirds life size, Naples possesses four statues, three more are in the Doge's Palace in Venice, that of a Persian is in Aix, a Gaul in the Louvre and one figure in Berlin. Probably several individual statues of their opponents have remained unidentified. Naples has the advantage of possessing a specimen of each group. (Fig. 35-40).

300 (6014). **Persian.** The whole of the right arm and portions of the feet are restored. He has fallen on his shield and lies on his left side, while his curved sword slips from his grasp. The execution is mediocre. (Fig. 37).

301 (6013). **Giant**, who lies dead on his back. To protect himself he had wrapped his left arm in a hide and he still holds his sword in his right hand. The execution is less careful than in the other statues. (Fig. 38). Various portions have been restored including one half of the left leg.

302 (6015). **Gaul**, wounded in the left side and supporting himself with his left hand on the ground while the right hangs helpless. The position



Fig. 35. Dead Gaul from the Doges' Palace of Venice (Phot. Brogi).



Fig. 36. Falling Gaul from the Doges' Palace of Venice (Phot. Alinari).



Fig. 37. Persian from the Pergamene group (Phot. Brogi).



Fig. 38. Giant from the Pergamene group (Phot. Brogi).



Fig. 39. Wounded Gaul from the Doges' Palace of Venice (Phot. Alinari).



Fig. 40. Amazon from the Pergamene group (Phot. Brogi).

is almost identical with the Gaul of the Capitol but is reversed. The helmeted head is antique but does not belong to the body.

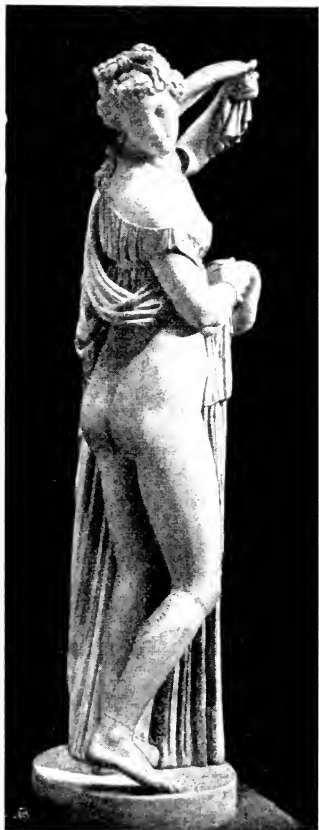


Fig. 41. Venus Callipygos.  
(Phot. Brogi).

303 (6012). **The Amazon** has sunk down having been wounded in the breast and lies on her back. The limbs are relaxed in death and the beautiful bodily forms are accentuated. In spite of re-working from which the nude portions have suffered severely, this figure may be considered to be the finest of all those that are preserved (Fig. 40). In a sixteenth century drawing we see that a child lay at her breast, but this later addition had nothing whatever to do with the Pergamene original.

304 (6407). **Equestrian Statue**, very much restored. The warrior wears a short cuirass. Mediocre Roman work.

305 (6405). **Equestrian Statue of an Amazon**. Her forearms and feet and large portions of the horse are restorations executed by Albacini. Having been wounded, the Amazon is on the point of falling from her galloping horse. The Roman copy, although of mediocre execution, bears a certain relationship to N.<sup>o</sup> 303.

### Hall of the Venus Callipygos.

306 (6289). **Female Bust**, probably Aphrodite; good workmanship.

307 (6286). **Statue of Venus**. The arms are restorations, the head belongs to the body. It is a replica of the type of the Venus dei Medici.

308 (6339). **The little Cupid**. He has fallen asleep with his bow between his legs. This playful motive frequently appears in Alexandrian art.

309 (6293). **Venus and Cupid**. Her right forearm, left hand, half of her feet and his legs and

arms are restorations by Albacini. The goddess is nude and crouches in her bath after the manner of the Venus of Daedalus, the Bithynian. Her



head is turned towards Cupid who touches her in order to obtain her attention.

310 (6297). Crouching **Venus** (cp. N.<sup>o</sup> 309). The head is a restoration in different marble. Poor copy of the Venus of Daedalus.

311 (6284). **Female Head**, possibly Aphrodite. Archaistic work and painted originally.

312 (6283). **Statue of Venus**. Only the torso is antique. Venus Anadyomene. Good workmanship.

313 (6285). **Bust of Aphrodite**. Archaistic sculpture, similar to N.<sup>o</sup> 311, with painted eyes. It is a charming piece of work.

314 (6020). **Statue of Venus Callipygus**. The head, shoulders, left arm, right hand and the lower part of the right thigh have been restored by Albacini. The youthful goddess is in the act of laying aside her garments before bathing and cannot resist the pleasure of looking at her reflection in the water. The original belonged to the Hellenistic period and perhaps ornamented a spring in the centre of which the motive would be clearly brought out. The name Callipygus has been given her because of a temple statue at Syracuse which is mentioned by Athenaeus but with which the statue before us has no connection. The correctness of the restoration is proved by replicas in small bronzes and in gems. The execution of this copy is careful and good. (Fig. 41).

## Egyptian Collection.

### Prefatory Remarks.

Although the civilisation of the Chaldeans is older than that of the Egyptians, the latter has long been better known to us through its masterpieces of art. We can trace them back five thousand years before Christ to the time of Menes, the founder of the first Dynasty.

Thirty Dynasties ruled in almost unbroken sequence over the land of Egypt and, with the help of the Phoenicians, spread their culture abroad into the countries bordering the Mediterranean. Subsequently under the Ptolemies Egypt herself came under Greek influence though preserving, as during the Roman supremacy, her ancient religious forms and ceremonies. Owing chiefly to the growth of Christianity the knowledge of the written and spoken language died out and after the Arabian invasion both completely disappeared. Consequently the great inscriptions of which many were preserved remained a sealed book until Champollion by comparing the bi-lingual inscription on the famous Rosetta stone with another found in the Island of Philae, discovered the lettering of the two names Ptolemy and Cleopatra and thus partly solved the secret of the hieroglyphs. Since then our knowledge of the language has made great strides and we are able to study the history, religion and literature of Egypt to far greater advantage than formerly.

The earliest period of Egyptian history is usually called Memphitic, a word derived from the name of the former capital Memphis now Bedraschen near Cairo. This period embraces ten Dynasties of which the fourth, the Dynasty of Cheops (Chufu), Chefrem (Kaf-ra) and Mykerinos (Men-Kaura) the builders of the pyramids about 4000 B. C. is most famous.

The Pharaoh who was contemporaneous with Abraham belongs to the twelfth Dynasty. His successors were conquered by the Hyksos or

Shepherd Kings under whose rule the Hebrews settled in the land of Goschen. The eighteenth Dynasty freed the land and extended their empire to the banks of the rivers Euphrates and Tigris. Ramses the Second (of the nineteenth Dynasty) is credited with persecuting the Jews. In his reign was born Moses, who under his successor Menephta led them out of captivity. From the twenty-first to the twenty-fifth dynasties there followed a period of decline and the country fell under the sway of the Assyrians. The victories of Cambyses put an end to the short space of freedom regained under the twenty-sixth Dynasty and after the Persians came a succession of conquerors, Alexander, the Ptolemies, the Romans and finally the Arabs.

In very early times the religion of ancient Egypt became polytheistic and degenerated among the common people into a kind of fetishism, actual worship of those animals which originally had been merely symbols. We are most familiar with the many-sided cult of the Sun god usually worshipped as a trinity, Man, Woman and Child, Osiris, Isis and Horus. The divinity is personified in the ox Apis but is also represented by the reigning sovereign who was thus honoured both during his life-time and after death.

Man, created by God, is called to judgment after his death and if found guilty is sentenced to undergo severe penalties. The soul, even if acquitted has to suffer many tests before becoming identified with the godhead and during this period of probation the soul returns many times to the body to continue its former life in the grave, which explains the efforts made to preserve the bodies intact by embalming and to furnish the funeral chambers with pictures and prayers for the use of the dead. The greater number of articles collected in our museums were found in tombs. Stone sarcophagi are often arranged with doors and windows as homes for the dead. In some cases the form of a mummy has been adopted to receive the painted wooden mummy-cases containing the tightly swathed bodies. Upon and around them amulets were placed and images of the gods were given them for comfort and companionship on the long journey to the Underworld. Four vases with covers in the shape of animals heads (incorrectly called Canopic vases) containing the intestines of the deceased were placed beside the mummy case. Amongst the rolls of papyri buried with the departed was the famous « Book of the Dead » divided into one hundred and sixty five chapters describing the journey of the soul into the Underworld, and the equally important Book of Revelations which contains the liturgy used at the funeral ceremony.

Egyptian Art has a curiously unmistakable quality, but distinction as regards time is of the utmost difficulty, and requires close study and great accuracy of judgment. The cult of Isis which developed out of the earlier trinity worship of Osiris, Isis, Horus had a great vogue all over the Roman empire and was responsible for many imitations, found in other countries, of statues and monuments in the Egyptian Style, but these can be readily recognised as later and unoriginal work.

There were three varieties of ancient Egyptian caligraphy, hieroglyphs, hieratic and demotic script. Hieroglyphs are pictures which either represent the action or article to be described in its entirety or express the first syllable or first letter of the word. The names of kings are always enclosed in cartouches. In daily use these hieroglyphs were constantly abbreviated and simplified and as even then the method seemed lengthy and ponderous, a simpler form was evolved, the hieratic. This in turn gave place to the demotic writing largely employed for private letters in which the signs practically became equivalent to letters of the alphabet.

## Description of the Egyptian Collection.

### Room I. Groundfloor.

(The numbering is from right to left).

On the entrance wall to the right :

315 (1004). **Grave Relief.** Late work. Two women are raising a curtain in front of an altar on which is seen the bird « Ba » with a human head, the symbol of the soul. The inscription is a prayer that a cool north wind may blow during the Soul's wanderings.

On the right wall :

316 (1021). **Grave Relief of « Nechtmes ».** Above, the deceased is represented praying at an altar on which the four Death genii are standing before Osiris. Below, he is seen at a second altar surrounded by his relations.

317 (1008). **Grave Relief.** Above, the deceased stands wrapt in prayer to Osiris under the jackal sacred to Anubis. Below, he is represented in the bosom of his family.

318 (1019). **Grave Relief of « Ma-ri-i ».** Above, the deceased is represented in the presence of Osiris. Below he is seated with his family.

On a base let into the wall :

319 (980). **Male Bust.** Basalt, fine workmanship.

320. **Casts of Assyrian monument** from Niveh.

321 (1072). **Fragment of a basalt statue** of the Saitic period.

322 (1001). **Grave Relief.** Late work. Under the usual representation of the prayer to Osiris is the portrait of the deceased in his family circle.

325 (1068). **Basalt statuette** of a priest of Sais carrying a model of a temple within which is Osiris.

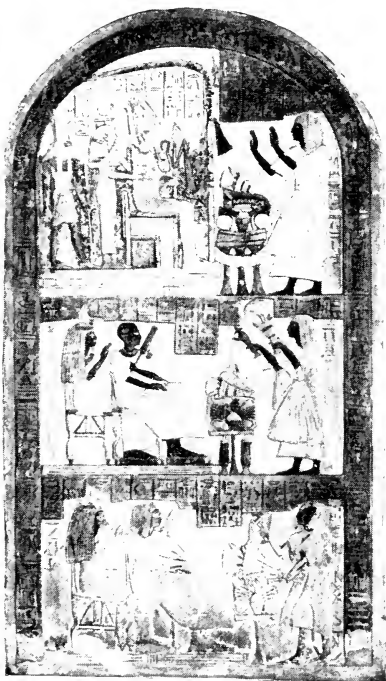


Fig. 42. Grave Relief of Abechi.

On the left wall:

326 (1016). **Grave Relief of Abechi** with painted figures. It belongs to the eighteenth dynasty (Fig. 42).

327. **Basalt Head.** Very fine work of the seventh century.

328 (1036). **Grave Relief** with painted figures, probably eighteenth dynasty. Above, the deceased is represented with his family making sacrifice to Osiris. Below, offerings are being made to the dead.

329 (1020). **Grave Relief** with two Uraeus snakes on either side of a lotus flower. Above is the sacrifice to Osiris and his companions. Below, the deceased stands with his wife in the presence of four gods.

330. **Small Head** in basalt.

331 (1017). **Small Grave Relief**, simulating the door of a tomb. Period of the old kingdom. The deceased is represented sitting with his wife at a table spread with sacred gifts. On either side of the door are his six sons and only daughter.

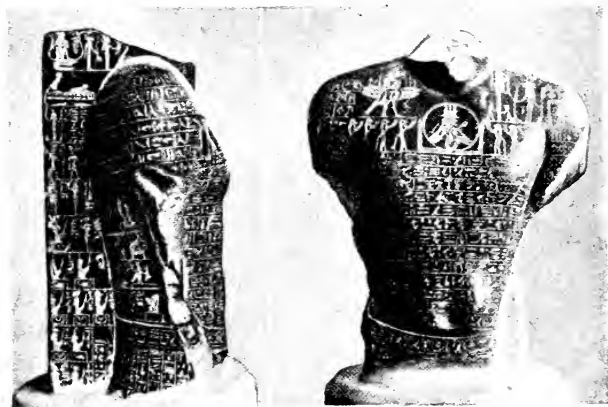


Fig. 43 a. Fragment of a statuette.

332 (1002). **Grave Relief**, of which the upper part is broken off. Late work.

333 (1022). **Grave Relief** with the customary representation. Found at Dongola in Nubia.

334 (1000). **Grave Relief of sandstone.** The deceased is shewn with his mother and sisters bringing sacrifices to the seated Osiris. On the left, incense is offered to two of the departed also seated and on the right they receive the lustral water from the cowheaded god Hathor.

In the middle of the room:

335. **Red granite block** belonging to an Obelisk erected in Praeneste and found in the upper market-place there in 1797. In 1872 another

fragment was discovered on the same spot and is preserved at Palestina. We gather from the inscription that this obelisk was erected by Palikanus in the reign of Claudius Caesar in honour of Fortuna who is identified with the goddess Isis.

336 (1070). **Fragment of a large basalt Sarcophagus**, a valuable work of the sixth century. The scenes illustrated on the outside are taken from the Book of the Lower Hemisphere and depict the stages of the underworld travelled by the sun during the twelve hours between his setting and rising. The resurrection of the dead follows the same slow course.

337 (1069). **Conical basalt block**, in honour of a member of the house of Ramses II. In front are nine figures of mummies in bold relief; on the other side are more in low relief.

338 (999). **Basalt Base** of a sixth century Tomb.

In the vestibule, to the right:

339 (1078). **Marble Fragment** with the head of a goddess.

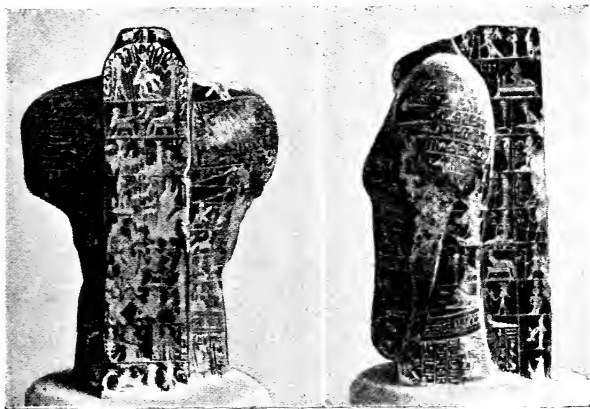


Fig. 43 b. Fragment of a statuette.

### *Basement*

In the basement will be found a considerable number of cast from important antiques, the originals of which are in other museums. They are placed here for purposes of comparison but in this condensed edition of the catalogue no mention is made of them individually.

### **Fourth Room**

Central Glass Case:

365 (1065). **Fragment of a Basalt Statuette**, entirely covered with hieroglyphs. It probably belongs to the same period as the Naophorus at the Vatican Museum. (Seventh or sixth century B. C.) (Fig. 43).

### Fifth Room

368 (978). **Male Bust of granite** with incomplete inscription.

To the right:

369. Case containing sundry **small objects** notably **amulets** worn round the neck or sewn on the bands and the linen coverings of mummies.

370. Case near Window. **Large and small amulets** forming necklaces.

371. Case opposite. **Necklaces, eyes, etc.**

373. Next Case. Painted **cardboards, sandals, etc.**

375-376. In the other cases are **small amulets** of various shapes.

On the walls are hung framed **fragments of papyri**. For uses of papyri see below.

378-381. Different examples of **Caligraphy**. Notice especially N. 380, a portion of the Book of the Dead. N. 381 is the transcription of a Greek text.

### Sixth Room

382. **Isis and Horus**. Late relief.

383. **Wall cases** containing **Statuettes**, death-masks, metal caskets etc. depicting the dead.

On the case are **Heads and Vases**.

Leaning against the wall:

387, 388 (2343). **Wooden Sarcophagus Lids**.

In the big glass case:

389-394 (2348, 2340-2343). **Wooden Sarcophagi** containing mummies.

To the left, outside the case:

395 (2346). **Cover of a Sarcophagus**.

In the centre of the room.

396, 397 (2338). **Sarcophagus with mummy**.

Near it:

398 (2338). **Mummy of a Crocodile**.

Against the wall opposite entrance, to the right:

399. Glass case containing **statuettes** found in tombs.

On the case:

400-404. So-called **Canopic vases**. See p. 44.

405-407. **Stone animals**.

408. Glass case containing **figures, statuettes, mummy wrappings, funeral vases** etc.

On the case:

409-414. **Funeral vases** etc.

Near the window.

417. Glass case with quantities of *uschebtiu* (statuettes found in tombs).

418 (1059). **Fragment of a Naopharos of basalt.**

419. Glass case containing **tomb statuettes, mummified cats and other animals.**

On the case:

420-424. **Various sculptured fragments.**

Near the entrance:

425 (1063). **Naopharos.**

## Terracottas

### Room I.

To the left:

427. **First case. Architectural Terracottas** found at Velletri in 1784, acquired by the Museum, together with the Borgia Collection. Triumphant processions, races, fights, feasting and religious ceremonies are all represented. The original colouring has unfortunately disappeared.

Below: **Terracotta moulds. Pierced reliefs.**

Near the window:

428, 429 (22383, 22242). **Lower portions of a male statue** brought as a votive offering on recovery from some illness.

430, 431 (22246, 22296). **Praying women.** Observe traces of colouring.

432, 433 (24232). **Lid of Sarcophagus.** Recumbent figures of a man and his wife, true to life. The woman's ornaments are noteworthy.

434 (24224). Slab of a **Frieze** with gorgons. The holes are for fastening purposes.

435. Show case to the right of the window. **Architectural terracottas** from the Temple of Apollo in Metapontum, with a lion head as water-spout. Struggle between Hercules and Nereus.

To the right in the show case near the door:

436. **Votive offerings,** heads, hands and other limbs.

In the corner:

437-448. **Feeding vessel for dormice** which were considered a delicacy by the Romans. On top, a child in swaddling clothes.

Opposite the window:

439. **Show case with architectural Terracottas.**

440. **Ditto.** Some retain traces of colour.

In the middle of the room:

441. **Cork Models of the temples at Paestum.** The older of the two, usually called the Basilica, but recently acknowledged to be a temple of Poseidon, has nine pillars in front and a row of pillars down the centre. The other, less well preserved, is the so-called Temple of Ceres.

## Room II.

To the left of the door:

442. **Show case** containing single **Statuettes** and groups in terracotta. Above are **heads** and below (20247:) Perseus rescuing Andromeda, 110340: Men carrying a litter, (110338:) Aeneas with Anchises and Ascanius, Gladiators, Medea in a chariot drawn by serpents, Europa on the bull, an elephant with a tower (Fig. 44), a drunken virago, and others.



Fig. 44. Elephant with tower.

At the window:

443, 444 (22321, 22322). **Votive Statues.**

445, 446 (22248, 22249). **Actors with masks.**

447, 448 (24230, 24231). **Two Sarcophagus lids.**

449. **Second Show case: Statuettes** of the Hellenistic period.

450. **Third Show case** containing **statuettes**, some with traces of colouring. Above are **heads** and **busts**.

In the corner:

451, 452 (22294, 24228). **Statue of a woman with a youth** carrying a pig.

Opposite the window:

453. **Fourth Show case.** Above are **heads** and **busts**. **Statuette** of a man feeling his own pulse (probably Hippocrates). Within, figures of animals, fruits, masks and actors.

In the corner:

454, 455 (22295, 24227). **Two statuettes**, female and male.

456. **Fifth Show case.** Etruscan funerary urns, busts and statuettes.

In the middle of the room:

457 (22381). **Well head** in the form of a round tower with Bacchic scenes, from the Temple of Isis at Pompeii.

458 (126255). **Table leg** representing Atlas.

459 (24256). **Bust of a youth** with a cloak.

460 (22382). **Well head** in the shape of a pillar.



## The Prehistoric Collection.

### First Room (farthest of all).

In the centre :

461, 462. **Two glass cases** of which the one nearest the window contains objects found in the cave of Pertosa (Prov. Salerno). That on the right contains similar articles from the caves of Zachito and Pertosa and the rock tombs of Matera. In the small cupboard to the right of the window are shown vases from Pertosa. Besides the terracottas various articles of stone, horn and copper should be observed. Particularly noteworthy are the lumps of clay from Zachito which were strung on willow twigs, brought to the caves and there preserved for making the clay vases.

In the vaulted niche :

463. **Objects from pre-Hellenic Cumae.** The vases made by hand still show relationship to the work of the Cave-dwellers. Amongst the bronzes the different kinds of fibulae and weapons should be noticed. Necklaces of glass, paste and amber point to Oriental influence. No trace of Greek origins.

To the right of the window :

464. **Wall case.** Vases from Cumae and Pertosa.

To the left of the window :

465-467. **Other wall cases** with diverse objects from the Capitanata.

Opposite :

468, 469. **Cases containing stone implements** from Egypt and India.

470-472. In the **cases against the walls** are exhibited the results of the recent systematic excavations : first those from the graves of Cumae, then those found at Suessula (Acerra) and finally those from Capua.

### Second Room.

473. **Cases** round the walls contain the objects found during the excavations undertaken in Striano, San Marzano and San Valentino. The settlement in Striano is rather older than the two others. Its inhabitants took possession of vases with geometric designs from the Greek colonies, while in San Marzano and San Valentino archaic Corinthian vases and Etruscan bucchero vases have been found. It seems questionable whether the graves were buried during an earlier eruption of Vesuvius.

In the centre of the room :

474, 475. **Two graves from S. Marzano**, where the custom of inhumation prevailed.

Near the window :

476. **Bronze objects** belonging to the old Museum Collections.

We now return to the ground floor and enter the

### Hall of the Pallas.

477 (6321). **Statue of Pallas.** It has suffered from restoration and re-working. The type is derived from Phidias but has been greatly altered. The little aegis in the shape of a crescent is noteworthy.

478 (6255). **Apollo Musagetes.** The head does not belong to the body and the hands are restorations.

479. **Lower part of a Leda.** With her draperies she seeks to protect the swan from a pursuing eagle. The motive can be traced back to Timotheus.

480. **Fragment of a Group.** Aphrodite on a ram. It was used as an ornament for a fountain.

481. **Female Torso** in Ionic chiton with high girdle. The two uplifted hands probably held the himation.

482. **Lower part of a Female Statue.**

483 (6319). **Statue of Pallas.** The arms are restored. The figure is derived from the Parthenos of Phidias but belongs to the Hellenistic period.

484. **Torso of a Leda,** pressing the swan to her breast.

485. **Torso of a Female Statue,** probably Aphrodite.

486. **Torso of Apollo** with the cithara.

487. **Torso of a Male Statue,** probably a Satyr.

488. **Torso of a Man** Archaistic.

489. **Torso of a Woman,** an Amazon or personification of Rome.

490. **Torso of a youthful Satyr.**

491. **Torso of the Apollo Sauroctonus** of Praxiteles.

492. **Torso of a Youth,** leaning on his left arm.

493. **Torso of a Male Statue,** the so-called Narcissus of the school of Polyclitus.

494. **Torso of a Woman.**

495. **Torso of Eros** bending his bow.

496 (6371). **Statuette of Cybele,** seated on a throne; near her are two lions.

497. **Torso of Aesculapius,** of a type deriving from Phidias.

498. **Relief of Jupiter Ammon,** leaning with his left hand upon a rock. The head is missing. It was probably a pediment figure.

499 (6265). **Statue of Zeus with the thunderbolt.** The arms are restored. This frequently recurring type is derived from Phidias. Poor execution.

### Hall of Cupid with the Dolphin.

500 (6375). **Group of Cupid with a Dolphin.** The Cupid, whose head and feet are restored, has thrown himself on to a dolphin who is to bear him through the waves, but is held so fast that he cannot make any use of his wings and is consequently forced to follow all the dolphin's movements through the water. Roman copy of a Hellenistic motive. The group was used to ornament a fountain.

501 (6327). **Statue of a dancing Faun.** The arms are restored.

502 (6689). **Relief.** Orestes, having slain his mother, is seeking refuge at the altar of Apollo in Delphi and is represented stepping across the bodies of the sleeping Furies who surround the altar.

503. **Torso of Athena.** The right hand probably held the spear, while the left arm was outstretched.

504. **Statue of a Woman,** wrapped in her cloak.

505. **Torso of a Woman** clad in chiton and himation.

506 (6268). **Colossal Female Head**, replica of the so-called Hera Ludovisi. Roman copy of a fourth century statue, the original type having been produced in the school of Phidias.

507. **Torso of a nude man.**

508 (6224). **Head and part of the breast of a man**, incorrectly named Capaneus or Laocoon. It is a Giant and of the 2d. Pergamene school.

509. **Lower part of a female statue.** Near her an altar.

510 (6315). **Bust of Dionysus.**

511. **Torso of Aphrodite.**

512 (2099). **Torso of Aphrodite.**

513 (6266). **Torso of a seated Woman**; the head was inserted.

514 (6680). **Fragment of a Relief**, of which only the torso is antique.

515 (6400). **Statue of a Woman**, the head and right forearm are missing. The left hand held a mask. It is probably a Melpomene. Coarse execution.

516 (6674). **Sarcophagus**, decorated with battles of Amazons.

517. **Torso of a Woman.** The head was veiled, the right arm hung down and the left was raised.

518 (6215). **Torso of a Woman.** The right arm was raised.

519. **Lower part of a Female Statue.**

520. **Statue of a Woman.** Head and arms are missing. It belongs to the Hellenistic period.

521 (6686). **Relief.** Perseus and Andromeda. In his left hand Perseus holds the Head of Medusa, the sight of which has just caused the death of the dragon. With his right hand Perseus assists Andromeda to descend from the rock. Hellenistic relief. After a painting.

522 (6390). **Head of a bearded man.** Probably a reproduction of Menelaus in the group of Menelaus and Patroclus.

523. **Headless Statue** of Cybele with her lions.

524 (6859). **Fragment of a Candelabra** with delicate ornamentation.

525 (6379). **Colossal Head**, much restored. Probably an emperor characterised as Hercules.

526 (6684). **Fragment of a Sarcophagus.** Dionysus, accompanied by his troupe, advances towards the left. Hellenistic.

527. **Fragment.** The man is seated on a rock.

528 (6217). **Torso.** The youth's left arm is raised, while the right arm hangs down.

529. **Torso of a dancing Faun.**

530 (6354). **Male Statue** of which only the torso is antique. The youth is clad in a very fine chiton and nebris and may therefore be recognised as Dionysus or a Satyr. He was originally represented dancing. The style is of the fourth century. The statue may be compared with the Albani Maenad attributed to Scopas.

### Hall of the Scylla.

531 (6672). **Table Pedestal.** At either end are figures of Scylla and a Centaur in the round, continued at the sides in relief. The Centaur particularly is much restored. In the case of Scylla the woman's body ends

in fish tails under which are seen the heads of three dogs holding human limbs in their jaws. Scylla is tearing her hair. The Centaur on the other side is tamed by a Cupid on his back. It is considered that Scylla and the Centaur appear here as guardians of Hades. The style is Hellenistic.

532-535 (120129, 120175, 6671, 6676). **Four Well-heads** decorated with oak, olive, vine and ivy leaves.

536-539 (6499, 110004, 110005, 6439). **Four herms**, used as ornaments in a Pompeian garden. Compare the House of the Vettii.

540 (6300). **Statue of Venus**, of which only the torso is antique, the rest being either re-worked or restored. She is nude except for the cloak wrapped round her legs. Near her stands a Cupid with a shell.

541-544 (6363-6366). **Four Busts of River Gods** as is indicated by the waves beneath. Perhaps used as ornaments for a fountain.

545. **Group** of a Satyr seizing a Hermaphrodite who endeavours to disengage himself by force. Much corroded.

546-549 (6545, 6423, 111391, 6425). **Four Busts**. They were used to ornament a garden.

550 (6857). **Three-sided Candelabra**, decorated with figures of animals, and resting on three rams.

551 (6858). **Candelabra**. On the sides are Apollo with his cithara, Pythia and Nike.

Beneath the window :

552-553. **Two dogs scratching themselves**.

On the wall :

554. **Architectural Fragments**.

555-557 (6569, 6566, 6567). **Slabs of a relief**, figures of animals.

558 (6736). **Relief**. A bearded man, resembling Zeus, is seated in front of a tent and holds a knotty staff. Close by is a sheep. At his side is a scrinium on which lie rolls.

559 (6607, 6608, 6610-6618, 6624, 6625, 6628, 124906). **Masks in high relief**. They were used as wall decoration, water-spouts, etc.

560-563 (6621, 6639, 6631, 6633). **Four rectangular oscilla** with masks.

566 (6575). **Relief**, representing a shop or a kitchen. A bearded man is weighing something on large scales while two others are occupied in dividing a big piece of meat (?). To the right are cooking utensils; a man is cleaning a plate.

567 (6600). **Relief**, two women playing with a bird.

568 (6679). **Relief** of the initiation of Hercules into the Eleusinian mysteries. A priest and a Kore are present.

569 (6691). **Relief**. Man on horseback holding a woman in front of him. He is being led towards a statuette of Hercules.

570 (6692). **Relief**. A warrior with a sword driving a biga.

571-574 (6637, 6640, 6634, 109288). **Round Oscilla**. They were suspended from garlands between columns. They could be turned and both sides were consequently decorated with reliefs. They swung to and fro in the wind, hence their name.

575 (6887). **Relief** representing a scene from a comedy. The old man is being restrained with great difficulty from giving way to his inclination

to lean upon his son, who is himself hardly able to stand upright and is supported by a slave. A stage is indicated in the background.

576 (6716). **Fragment of a high relief.** An old woman is endeavouring to extract a thorn from the foot of a goat-herd.

577 (6714). **Fragment of Oscillum** with a rider.

578 (6688). **High Relief.** A youth holding a lyre is being drawn on to a couch by dancing-girls and hetairae. All the heads have been restored. The relief reveals the hand of an artist of the Alexandrian period, recalling Praxiteles.

### Hall of the Atlas.

579 (6374). **Statue of Atlas.** The face and right foot are restorations. He supports the celestial globe upon his shoulders, and maintains his equilibrium with difficulty under that weight. The constellations are represented on the globe. The statue may perhaps have been used to ornament a fountain.

580. **Torso of a Man**, with cloak and sword-belt. Roman period.

581 (6702). **Pediment relief** with the bust of Minerva.

582. **Frieze** with eagles, garlands and lions.

583 (3002). **Monument to Torinia** with a battle-scene.

584. **Torso of the statue of a warrior.** Replica of a Lysippean motive.

585 (6704). **Large Relief.** Above, a procession of gladiators, in the middle their combats against each other, below, against animals.

586 (6222). **Torso of a Man.** The head is turned to the right, the right hand is raised and probably held a spear. Hellenistic.

587 (6703). **Pediment relief** with the bust of Zeus. Cp. 581.

588 (6677). **Small Sarcophagus**, ornamented with Cupids carrying the drunken Silenus.

589-590. **Architectural Fragments**, two being decorated with fantastic figures of animals.

591 (6213). **Torso of a Warrior**, who wears a richly decorated cuirass. In the centre is a trophy with Victories and two prisoners.

592. **Similar Torso.** The cuirass is ornamented with a trophy placed between two Victories sacrificing bulls.

593 (6681). **Relief.** Artemis with sceptre and dog.

594 (6722). **Relief** of a Roman triumphal procession.

599 (6683). **Relief.** A Roman and his wife portrayed as Hercules and Omphale, with scenes of the Labours of Hercules.

596 (6685). **Silenus on an ass in a Bacchic procession.**

597 (6712). Slab of a **Sarcophagus** with the representation of a race. The charioteers are cupids and in the background the Spina with its different monuments and apparatus is clearly recognisable.

598 (6693). **Sarcophagus** with representation of a Bacchic procession. Silenus reclines on a car drawn by asses. Round about him are Satyrs and Maenads. The car of Dionysus is drawn by a male and a female Centaur. The whole procession advances towards the right, where lies Ariadne, forsaken by Theseus. Eros draws the attention of a satyr to the sleeping Ariadne.

599. **Small Cinerary Urn** decorated with flowers.

600 (6225). **Torso of a Man** clad in a chlamys. A palm served as support.

601, 602 (6216, 6219). **Two dogs lying at rest.**

603 (6220). **Torso of a male statue.** On its left side are the remains of some rounded object, possibly a bow. The right arm is raised.

604 (6756). **Sarcophagus**, divided in front into five panels. In the centre is Zeus enthroned, near him Hera, Apollo, and some of the Muses. On the sides, others of the Muses are represented.

605, 606 (6600, 6601). **Two fragments of a Relief.** On each one is a trireme. They must have adorned some curved building.

607 (6302). **Statue of a Man**, restored without reason as Hermes. Mediocre execution.

### Hall of the Zeus.

608. **Torso of an Emperor**, of severe type. There was a support under the left leg.

609-612 (6740, 6743, 6759, 6773, 6770, 6768). **Fragments of a parapet**, placed on the walls of the room. The subjects are personifications of cities, Hercules wrestling with Antaeus, sacrifice to Ares, Eros menaced by Athena.

613 (6701). **Sarcophagus.** The tablet for the name is held up by Centaurs. Beneath are seated figures of conquered provinces.

614. **Torso of a Toga statue**, the head of which was made separately.

615 (6742). **Fragment of a parapet.** Omphale and Hercules. Cp. N. 609.

616 (6214). **Torso of a Colossal Statue.** The left arm was raised.

617 (6581). **Fragments of a Sarcophagus.** Polyphemus and Ulysses.

618 (6227). **Torso of a Colossal Female Statue.** An Amazon, or a personification of Rome in the costume of an Amazon. Magnificent Roman work.

619 (6741). **Fragment of a parapet** with sacrifice of a bull. Cp. N. 609.

620 (6580). **Fragment of a Sarcophagus.** Polyphemus and Ulysses.

621 (6221). **Torso of a Colossal Male Statue.**

622-624 (6773, 6774, 6758). **Fragments.** Cp. 609.

625. **Torso of a man clad in a cloak.**

626 (6323). **Seated statue of a Youth** whose sword lies on the ground before him. Hence the restoration as Ares, but it is now thought to be Achilles about to play the lyre. Work of Pergamene school.

627, 628 (6754, 6755). **Fragments of a parapet** with battles of Centaurs and scenes in which Satyrs figure. Cp. N. 609.

629 (6598). **Sarcophagus.** The female portrait bust has never been finished. The woman was to have been represented as a Muse. On either side, centaurs and Nereids. Roman wholesale work.

630 (6766). **Front of a Sarcophagus** with hunting scenes.

631. **Torso of a seated man.**

632. **Fragment of a Relief.** Paris with the Phrygian cap.

633-636 (6746, 6761, 6799, 6746). **Fragments of a parapet**, with representations of a myth of Artemis, Amazons and Actaeon. Cp. 609.

637 (6767). **Fragments of a Relief**, representing a triumphal procession. Good workmanship of the time of Hadrian.

- 638 (6765). **Fragments of a Relief** with captive barbarians.
- 639 (6584). **Fragments of a Sarcophagus**. Dionysus contemplating Ariadne. Good execution.
- 640 (6606). **Lid of a Sarcophagus** with Bacchic procession.
- 641 (6586). **Fragments of a Sarcophagus** with Centaurs and Nereids.
- 642 (110565). **Fragment of a Relief**. Two ships manned by barbarian (Etruscan ?) warriors.
643. **Lower portion of a colossal seated statue**, probably Zeus. Good copy of a Greek original.
- 644 (6263). **Statue of a seated Woman**. The head is restored. She resembles the Hera Giustiniani in the Museo delle Terme.
- 645 (6744). **Fragments of a parapet** with the Calydonian hunt. Cp. N. 609.
- 646 (6583). **Fragment of a Relief**. Two barbarian women with gifts.
- 647 (6596). **Fragment of a Sarcophagus** with Bacchic procession.
- 648 (6124). **Statue of a man**. Only the torso is antique, and it must have belonged to the statue of a emperor who wore a cuirass ornamented with figures of Zeus and two Corybantes. The restorer has done his work taking as model the Capitoline Ares.
- 649-654 (6750, 6747, 6760, 6749, 6772). **Fragments of a parapet**. Cybele and Atys, the punishment of Marsyas, Apollo with the cithara. Cp. N. 609.
- 655 (6579). **Sarcophagus** with the representation of Hippolytus and Phaedra. To the right Hippolytus hunting. Late and coarsely executed replica.
- 656 (6748). **Fragment of a parapet**; priest of Cybele, dancing. Cp. N. 609.
- 657 (6119). **Statue of a hunter** with spoils of the chase. Roman copy.
- 658 (6745). **Fragment of a parapet**. Procession of eight priests, most of them are bearded. Cp. N. 609.
- 659 (6719). **Sarcophagus Relief**, representing the Calydonian hunt.
- 660 (6711). **Sarcophagus**, with representation of the myth of Pelops and Oenomaus. Fourth century.
- 661 (31). **Male Torso**. Part of the garment has been executed separately.
- 662 (10833). **Ferdinand IV**, King of Naples, by Canova.

### Corridor of the Coloured Marble Statues.

- 663-664 (5989, 5995). **Columns of verde antico**. (Similar columns have been placed near the three other doors of this hall).
- 665 (6278). **Statue of Diana of Ephesus**, whose body is adorned with figures of animals in six rows. The statue has four rows of breasts. There was a similar statue in the Temple of Diana on the Aventine and another at Lake Nemi. The Naples statue is the best one preserved to us.
- 666 (6115). **Statue of a Persian**, executed in coloured marbles. He is represented in Oriental costume. It served as a support. This is perhaps a copy of a Pergamene original.
- 667 (6117). **Similar Statue**.

668 (6764). **Relief** with dedicatory inscription. Mithras is slaying the bull, who is attacked at one and the same moment by a dog, a serpent and a scorpion.

669 (6225). **Tiger or Panther**, suckling its young.

670 (6289). **Statuette of a Woman**, represented in downward flight. She grasps the upper part of the drapery of her garment with both hands, while her cloak floats around her. She is generally called Artemis, but may be a Nike. Both hands are restored.

671 (6723). **Relief** of Mithras sacrificing a bull. Cp. N. 668.

672 (6223). **Tiger or Panther**. The eyes were inserted separately.

673 (6118). **Statuette of a Persian**. It was used as a table support.

674 (6710). **Relief**. Apollo with the cithara. A votive offering to Apollo and the Nymphs. This relief and others similar to it were found at Ischia in the shrine of the nymph Nitrodes.

675 (6262). **Statue of Apollo**. He rests his left hand on his cithara which he has placed on a pillar. His right arm is thrown above his head. Both hands are restorations. The type belongs to the fourth century.

676 (6709). **Relief**. Apollo with the Nymphs. Cp. N. 674.

677 (6385). **Statue of a Man**. Only the torso is antique. It has been restored as Meleager, but the position of the head differs from that of the Meleager by Scopas.

678 (6708). **Relief**. Eros and Anteros in combat for the palm of victory.

681. **Well-head** with ornamentation in relief.

682 (6735). **Fragment of a Relief** with two nymphs.

683 (6762). **Sarcophagus**. Dionysus supported by a satyr, and maenads.

684 (6732). **Relief**, three nymphs between the Dioscuri.

685. **Statue of Nike**. The head, arms and feet were probably made separately and of white marble. The hands were outstretched and very likely held the palm of victory and a wreath. The artist has perhaps copied a Nike from those that were used as acroteria in Epidauros.

687 (6751). **Relief**. Apollo is standing near a laurel tree with his cithara. Close by are two nymphs, one of them holding a shell in which a woman (Capellina) is bathing her hair.

688 (6752). **Candelabra**, the pedestal of which is supported by three chimæras.

689 (6706). **Relief**, Apollo with the cithara. Near him are nymphs watering plants.

690 (4189). **Cinerary Urn**. A man, feasting, reclining on his couch; at his feet his wife is seated.

693 (4185). **Cinerary Urn**, ornamented with heads of Ammon, eagles and a griffin.

694 (6752). **Relief**. Apollo with a cithara near a laurel tree and three nymphs with shells and a hydria.

695 (6781). **Candelabra**, richly decorated with sacrificial implements etc. At the corners stand three swans with curved necks. Very fine execution and evidently intended for an important temple.

696 (6721). **Relief**. Three nymphs and Apollo, with the cithara.

697 (6120). **Cinerary Urn** with symbols of Apollo.



698 (6720). **Apollo**, with the cithara, and three nymphs.

999 (111800). **Sarcophagus**, curved at the ends. In the centre is a shield with the bust of a woman, upheld by Tritons. The inscription is on the lid.

700 (6707). **Relief**. Apollo with nymphs.

701. **Altar**, decorated with ox heads and garlands.

704 (2929). **Grave stone**. In a niche is the figure of a priestess of Isis. Flavian period.

705 (975). **Statue of Serapis**. The hands are restorations. The god is seated on a throne and wears a chiton and cloak, the latter being thrown round his legs. He holds a sceptre with his left hand, his lowered right hand perhaps held a patera. On his head he wears a modius. Near him sits a dog with three heads and with a snake round its neck. The Zeus-like type of Serapis is a creation of Bryaxis who produced in Alexandria a statue of very costly materials after the type of the Pluto of Sinope, which statue has served as model for all subsequent statues of Serapis. This copy was found in Pozzuoli and does not equal the others in beauty.

706 (981). **Statue of Anubis**, the Egyptian Anpu, to whose lot it fell to watch the graves of the departed. The head of a jackal has been placed on the body of a Hermes. Mediocre workmanship.

707 (6281). **Seated Statue of Apollo**. The head and all the extremities are restored and ought to have been added in bronze. The god is seated on a rock and wears theatrical costume, namely a long sleeved chiton and a cloak fastened at the shoulders. In his left hand he holds the cithara and in his right a plectrum. This is a carefully executed copy of a fourth century original.

708 (6372). **Statue of Isis**. The head and extremities have been restored in white marble. The costume is the usual one of a chiton with wide sleeves and the cloak is fringed. It is a good Roman copy.

709 (6368). **Statue of a Woman**. The head, hands and legs are restorations. She resembles Hera or Demeter but the attributes in the hands may denote Isis. She wears a veil.

710 (6370). **Statue of Isis**. Again the restorations of head, hands and feet have been executed in white marble. The goddess wears a long chiton with sleeves, and has wrapped the so-called Kalasiris round the lower part of her body, while her fringed cloak hangs down her back. In her right hand she held the sistrum, a kind of rattle. Alexandrian work.

### In the Garden.

711. **Statue of Aphrodite**. The head and right hand are missing. The figure is derived from the Cnidian statue, but has undergone certain alterations which are best represented in the Aphrodite of Syracuse.

712-750. Round the walls are grave stones, honorary bases, and other inscriptions from Pozzuoli, Capua and other places. Certain curiously shaped grave cippi from Pompeii deserve attention. Most of them have smooth fronts for inscriptions but behind they show the rounded shape of the head and hair.

---

## *West Wing.*

### The Bronzes.

The Bronzes of the National Museum are unique. The greater part were found at Herculaneum and most of these are from one splendid villa *outside* the town, the property of some rich Roman landowner who had evidently collected a whole gallery of the finest examples of sculpture in marble and bronze. This treasure trove richly repaid the great labour and cost of the excavations, for which underground passages had to be made owing to the depth of the accumulated earth and with a view to ensuring the safety of the houses thus undermined. Gradually the details of the discovery were forgotten and the report became current that the city of Herculaneum had been a notable art-centre, far surpassing the neighbouring towns in the possession and appreciation of works of art. It is to the credit of G. de Petra to have demonstrated that all these masterpieces came out of this one villa which was excavated from 1750 to 1795.

#### Corridor of the Bronze Horse.

First Section, to the left:

755 (5597). **Statue of M. Calatorius**, clad in a toga, under the right eye a wart. He belonged to a well-known family in Herculaneum. The statue was erected to him by his fellow citizens.

759 (5612). **Statue of a Woman** dressed in a tunic and palla, the latter being drawn over her head. The hair is dressed after the manner of the Claudian period.

761 (5606). **Portrait Bust of an old man**. The hair of the head and the beard are differently treated. The manner of wearing the beard is reminiscent of the Flavian period.

On the right:

762 (5587). **Head of a Flamen**, identified as such on account of the peculiar close-fitting head-dress of which the apex is missing.

Second Section, on the left:

765, 766 (5591, 3740). **Statue of L. Mammius Maximus**, once a priest of Augustus. The attributes originally held in his hand are lost.

On the right:

770 (5599). **Statue of a Woman**. Her coiffure reminds one of Antonia, the mother of Claudius. She perhaps held a patera in her right hand and in her left an incense-box.

On the left:

773 (5013). **Female Statuette**, representing either Demeter or Hera. The cloak is drawn up over her head but leaves the diadem visible. She held a sceptre and a patera in her hands. From the hollow back we conclude that, like N. 774, 782, 783, she was attached to the chariot of the Quadriga from Herculaneum.

On the right:

774 (5004). **Statuette of a Youth** wearing a cuirass under a chlamys. His right hand is raised as though holding a spear. He has been identified as Caligula. Cp. N. 773.

Third Section, in the centre :

775 (4904). **Bronze Horse**, the only remains of a splendid quadriga, pieced together out of innumerable fragments. Note the inscription by Mazocchi on the base. For the ornamentation of the quadriga see N. 773. Many further fragments of the chariot, horses and charioteer have been recently discovered by Gabrici.

Against the pillars to the left :

782 (5016). **Statuette of a young God**, resembling Apollo. He may have held a sceptre in his right hand. Cp. N. 773.

To the right :

783 (5005). **Statuette of a Youth**, which also served to adorn the quadriga. Cp. N. 773.

Fourth Section, on the left :

785 (5589). **Statue of a Woman**, evidently a worshipper, as is indicated by her veiled head and outstretched arms. The motive is the invention of Euphranor or some other artist of the fourth century. This statue is the best of the female portraits found at Herculaneum.

On the right :

788 (5609). **Statue of a Woman**, erroneously entitled Livia or Domitia, but really belonging to the time of the Claudians.

Against the pillar to the left :

790 (5586). **Male Portrait Bust** called, for no reason, Sulla.

On the right :

791 (5601). **Bust of an unknown Man**, clean-shaven, eyes inset.

Fifth Section, on the left :

793 (5615). **Statue of Tiberius**, judging by the shape of the head and chin. Falsely supposed to represent the elder Drusus. This statue is one of the finer works.

On the right :

796, 797 (5493, 3718). **Statue of Claudius**, identified by the inscription. The left hand, forehead and hair are restored and the statue is patched in many places.

At the end of the corridor :

800 (115390). **Horse's head** with remains of gilding. It is from one of the six equestrian statues found in the Theatre.

Opposite :

801 (115391). **Horse's head** belonging to the Quadriga. Cp. N. 775.

### Corridor of the Antinous.

802 (5595). **Statue of Augustus**. Rather poor work. The likeness however is recognisable by the shape of the head and the treatment of the hair. The Emperor is represented at the age of about forty, at the time of the battle of Actium.

On the left :

803 (5635). **Equestrian Statue**, pieced together out of fragments found near the eastern Arch of the Forum of Pompeii. The identification as Caligula or Nero is arbitrary.

On the left wall :

804 (4992). **Roman Portrait Bust.** Observe the remarkable thickness of the patina. Eyes inset. A mediocre work.

805 (5584). **Herm**, identified by Mau as **Claudius Marcellus**. The sickly features which are prominent in the portrait would be in agreement with his bodily condition. The head resembles the statue of Marcellus which was erected in the **Macellum**.

806 (4990). **Female Bust** with eyes inset. The short curly hair suggests the **Claudian** period.

807 (5617). **Head of Tiberius.** Poor work.

Opposite the West Entrance of the Museum :

808 (126170). **Statue of Perseus.** A strongly-built youth is standing at ease, the right hand on his hip, and the left hanging at his side. The cloak drawn across the back from the left shoulder to the right hand is a separate piece of work. A band passing under the chin was intended to secure some object attached to the head with lead. As small wings were fastened to the feet it is assumed that wings were also attached to the head and hence the conjectured title **Perseus** though it might also represent **Hermes**. It is of good workmanship and can be traced to a **Lysippean** model (Fig. 45).

On the wall to the right :

809 (4989). **Bust of an unknown personage.**

810 (110663). **Herm of Caecilius Jucundus** the celebrated banker of **Pompeii** in whose house the famous wax tablets were found (Cp. N. 1911). This portrait must have been a speaking likeness (Fig. 46).

811 (5014). **Statuette of a youth** in a tunic, wearing a cuirass ornamented with figures inlaid in silver. His bearing is imperial but the assumption

that he represents the emperor **Caligula** is probably incorrect.

812, 813 (5632, 5633). **Two Busts** of unknown personages.

### Large Bronzes. Room I.

In the middle on a marble table near the window :

814 (5002). **Dancing Faun** found in the « House of the Fann » at **Pompeii**, which was consequently so called. He is represented not as drunk but as performing a rhythmic dance. This wonderfully executed work of art may be regarded as a **Greek** original.



Fig. 45. Statue of Perseus.

815 (111495). **Faun with wine-skin.** Discovered in the house « del Centenario » in Pompeii. He wears a wreath of fir twigs and has pointed ears and a long tail. He holds a full wineskin under his left arm the contents of which he lets flow or checks at will according to the pressure exerted by the left hand on the mouth of the wine-skin.

816 (5001). **Drunken Silenus,** intended as a stand for a vase, of which the fragments were found close at hand. He struggles with all his might to maintain his equilibrium.

In the middle of the room :

817 (5003). **Dionysus.** This unusually beautiful statuette commonly known as Narcissus, must be thus identified on account of the nebris and the ivy-wreath. The action of the god is not self-evident; perhaps he is playing with his panther, perhaps listening to far-away sounds (Fig. 47). The limbs are particularly slender, causing us to ascribe this work to the Hellenistic period though the influence of Praxiteles is plainly felt. A different base was substituted for the original before the eruption of Vesuvius.

818 (111701). **Cupid carrying a dolphin** on his shoulder. Ornament for a fountain.

819 (5000). **Cupid with a duck.** Ditto.

On a marble table against the right wall:

820 - 822 (4897 - 4901). **Lion, Wild-boar with dogs, Serpent.** Group for fountain.



Fig. 46. Caecilius Iucundus (Phot. Brogi).

On a marble table against the left wall:

823, 824 (4902, 4891). **Stag and Raven.** Ditto.

825 (4994). **Seated Fisherman.** Ornament for a fountain.

826 (4890). **Bull.** Ditto.

827 (4903). **He-goat.**

The subjects of the frescoes which adorn the walls of this room are:

Opposite the window:

828 (9625). **Dionysus with two Satyrs** surrounded by cupids engrossed in the chase. Painting and stucco.

On the other wall:

829 (9596). **Dionysus with Satyrs.**

On the left wall:

830 (9595). **A veiled woman** stands on a dais holding a casket. In the space on the right is another seated figure of a woman.

## Room II.

In the centre towards the window :

831 (5630). **Apollo.** As he still holds a plectrum in his right hand, his left obviously held a cithara. This bronze is a good copy of a Greek original of the time of Phidias. Cp. the Apollo of Mantua (Fig. 48, 49).



Fig. 47. Narcissus (Phot. Brogi).

On a marble pillar against the left wall :

837 (4892). **Seated Hermes.**

The following paintings are on the walls:

At the end of the room :

838. **Wall of the fourth style.** Satyr and Bacchante.

In the centre of the room :

832 (4997). **Statuette of a flying Victory**, originally suspended and consequently able to dispense with the newly-added ball at her feet. She held a victor's palm or a trophy in her left hand, not the wand with which she is now represented.

833 (4998). **Statuette of Venus Anadyomene.** She probably held a mirror in her left while adjusting her hair with her right hand. Copy of a fourth century original.

In the centre towards the end wall :

834 (125348). **Statue of a youth** of Polyclitan type but with many individual traits. It is an original work and ascribed to the end of the severe period. Its owner evidently altered it for use as a candelabra, silvered it and put a tendril in the right hand from which the lamps could hang. It resembles the well-known *Idolino* in Florence (Fig. 50).

835 (5613). **Statuette of Apollo.** The god is represented just interrupting his playing to listen to the prayers of his worshippers.

On a marble pillar against the right wall :

836 (4995). **Bacchus and a Satyr.**

On the left wall:

839 (8594). **Wall of the second style** with architecture.

On the right wall:

840. **Wall of the fourth style.** Narcissus gazing at his reflection in the water.

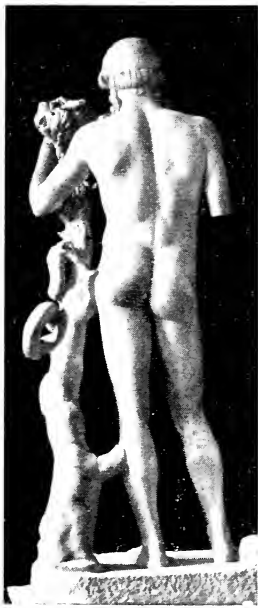


Fig. 48 and 49. Apollo of Mantua (Phot. Alinari).

### Room III.

In the centre towards the window:

841 (5625). **Hermes** seated on a rock, originally holding the caduceus in his left hand. The wings are strapped to his feet. He has paused for a moment to rest but is ready at once to resume his flight through the air (Fig. 51). This statue is a copy of a work of Lysippus or of his school.

842 (5624). **Sleeping Satyr.** His right foot is stretched out, the left drawn in and his right arm raised above his head. His general build, tail, horns, and goat's beard recall the type of Pan as rendered in the third century.

In the centre on the long marble table :

843-847 (5604, 5620, 5605, 5621, 5619). The so-called **Dancers from Herculaneum**. Probably intended for water-carriers on the point of visiting the spring with hydriae on their heads. They can be traced back to Peloponnesian originals of the fifth century. The shape of the bases shows that they were originally meant to adorn niches. The eyes were inset. In their hair they almost all wear a fillet inlaid with silver. The Doric peplos falls in stiff folds to the ground. One (N. 847) is just in the act of fastening hers on the left shoulder (Fig. 52).



Fig. 50. Ephebus of Pompei  
(Phot. Brogi).

In the centre towards the end of the room :

848 (5594). **Bust of a young man**, probably an athlete on account of the olive twigs woven in with the fillet.

849 (5592). **Female Bust**, wrongly called Berenice, as there is no resemblance with the coins bearing her image and superscription. The lips were covered with a thin layer of copper. The hair dressed high is kept back by a double plait. The goddess Artemis has been suggested, but the bust is probably a portrait.

In front of the window on the right :

850 (5608). **Archaic Bust of a youth**, the remains of a statue. It is not clear whether this represents Apollo or some athlete. It dates from the beginning of the fifth century.

On the right wall :

851 (5633). **Head of a youth**, originally wearing a fillet. The style of the head is Polyclitan but the expression and the treatment of the hair point to a somewhat later artist.

852 (5603). **A Girl standing** with both arms outstretched in the attitude of prayer. She wears a Doric chiton with apotygma. Her hair is secured by a fillet. From a fifth century original.

853 (5614). **Head of the Polyclitan school**, probably Hercules.

On the left wall :

854 (4885). Replica of the **head of the Doryphorus** by Polyclitus. Cp. N. 146. This copy was executed by Apollonios, an Athenian of the time of Augustus. The projections at the sides served for suspending wreaths.



855 (5610). **Head of a Youth**, after a work of Polyclitus produced later than the Doryphorus.

856 (4889). **Bust of an Amazon**, probably intended as a companion figure to N. 854 (Fig. 53). Perhaps a copy of one of the Ephesian amazons.

857 (5618). **Male Bust**. The long hair is secured by a fillet and the treatment of both hair and beard is very mannered. Some critics wish to ascribe it to Scopas or Praxiteles on account of the pathetic expression of the countenance. Sogliano sees in it a mingling of the Dionysiac and Platonic types and thinks that the proper name for it is « Dionysoplaton », who occurs in greek Papiri (Fig. 54).



[Fig. 51. Resting Hermes.

#### Room IV.

In the centre towards the window :

858 (5628). **Drunken Faun**. His wine-skin more than half emptied, he is portrayed in a recumbent attitude on a lion's skin, and is snapping the fingers of his right hand.

859, 860 (4888, 4886). **Two Gazelles**.

In the centre towards the end of the room :

861, 862 (5626, 5627). **Two youths** preparing to wrestle (Fig. 55).

Under the window in the left corner :

863 (4893). **Wild Sow** in full retreat.

On the right wall :

864-868 (5021, 5029, 5028, 5020, 5032). **Little Boys** with a dolphin, hy-dria and mask at their side, intended as ornaments for fountains.

On the end wall :

869 - 873 (5007, 5012, 5015, 5011, 5006). **Silenus** with a wine-skin or play-ing with a panther, as ornaments for fountains.

On the left wall :

874 - 877 (5033, 5023, 5030, 5027, 5031). **Various ornaments for fountains.**

## Room V.

In the centre towards the window :

879 (5616). **Male Bust**, erroneously called Seneca. This masterpiece dates from a period of absolute realism and can be considered a product of post-Alexandrian style. It appears to have been done from life and therefore the original must be sought amongst contemporary celebrities of the third or second century. That the portrait is of a Greek is proved



Fig. 52. Dancers from Herculaneum.

by the shape of the beard and the surroundings in which it was discovered at Herculaneum, and this discredits the idea of Seneca whose features, judging by a herm of him at Berlin, were quite different from these. Owing to the fact that a replica found on the Palatine wears an ivy-wreath it has been urged that the original was a poet, wherefore Philetas of Cos, Callimachus and others have been suggested, though it is quite possible that the ivy-wreath may have been an accidental addition. The large number of replicas proves him to have been a person of great renown but his identity remains as yet undiscovered.

880 (5602). So-called **Democritus**. A bearded man of advanced age with head bent slightly backward, the eyes thoughtfully cast down. It is a good portrait of the Hellenistic period but cannot be identified.

881 (5623). So-called **Heraclitus**. A head showing signs of great energy. It is an excellent work of the Hellenistic period.

On the right wall :

882 (5607). So-called **Archytas**. This name is due to its similarity to a head on a false coin. The head is covered with a leathern cap whose rim is rolled into a band. As this head-dress was worn by athletes this must be looked upon as the portrait of an athlete.

883 (5634). **Bust of Scipio Africanus Major**, thus called on account of the high temples, shorn head, toothless mouth and projecting ears, all to be found in another duly inscribed bust and on the coins of Gnaeus Blaius. Compare the Pompeian picture of the death of Sophonisbe. (N. 1400, Fig. 56).

884 (5598). **Bust of Aulus Gabinius**, doubtful. It is not certain whether the long curls are antique, nor whether this bust is of a man or woman. Latterly it has been thought to represent a Roman lady of the time of Claudius.

885 (5588). **Bust of a Greek Warrior**, called by the members of the Academy of Herculaneum C. Caesar, but obviously a Hellenistic work.

On the end wall :

886 (5622). **Bust of a Roman**, called without reason Marc Aemilius Lepidus or Sulla.

887 (5631). **Male Bust**, very realistic.

On the other wall :

888 (5596). **Bust of a king** of the Hellenic period; it has been identified on insufficient grounds as Ptolemaeus Alexander, as Alexander the Great, as his father Philip, and as King Lysimachus.

889 (5600). **Bust of Ptolemaeus Philadelphus**, according to Six's probably correct suggestion. On coins he is represented at a more advanced age. The bust is related to the art of Lysippus.

890 (5590). **Bust of Seleucus Nicator**, so called because of its resemblance to coins bearing his image. A statue of him was executed by Lysippus.

On the column to the left near the window :

891 (4896). **Female Bust**, traditionally called Sappho. Undoubtedly a poetess. Fourth century work. (Fig. 57).

In the glass case to the right near the window :

892 (69762-69771). **Ten tigers' heads** which served as water spouts.

To the left near the window :

893 (5467). **Small Bust of Demosthenes**, with inscription. Mediocre work.



Fig. 53. Bust of an Amazon (Phot. Brogi).

894 (5468). Small **Bust of Zeno** with inscription (300 B. C.).

895 (5471). Small **Bust of Metrodorus** (330-277 B. C.), the friend of Epicurus.

896 (5470). Small **Bust of Epicurus**.

897 (5474). **Bust of a Woman** of the Claudian period.

898 (25494). **Sun-dial** in the form of a ham, the pig's tail serving as pointer.

899 (5296). **Statuette of a bearded Satyr**, blowing the flute and accompanying himself with the scabellum, an instrument played with the foot.

900 (5466). Small **Bust of Hermarchos**, with inscription. He was a disciple of Epicurus.

901 (5469). Small **Bust of Demosthenes**, superior to N.<sup>o</sup> 893 (Fig. 58).

902 (5465). Small **Bust of Epicurus** with inscription.

903 (5292). **Statuette of a Satyr** with a thyrsus.

Beneath the window :

904. **Candelabra**, decorated with many reliefs.

On the walls of the room :

905-908. **Paintings of the Second Style** from Boscoreale, with very beautiful architecture. The meaning of the pictures has not yet been determined.

### Room of the Isis.

Together with the Graeco-Roman gods the Egyptian divinities found many wor-

shippers. In Pompeii directly after the earthquake of 63 A. D. the temple of Isis was rebuilt. The objects here collected were excavated there.

Over the door, outside :

909 (3765). **Inscription** stating that the temple was rebuilt at the expense of Numerius Popidius Celsinus, who was rewarded by being received amongst the Decuriones. The parents, freed citizens, strove by this act of generosity to secure a higher position for their son.

910. **Holy-water stoup**.

In the centre of the room :

911 (6290). **Head of a Woman**. Roman copy of a fifth century type.

912 (6868). **Another holy-water stoup**.

Along the window wall :

913, 914. **Marble column, bronze stands for braziers**.



Fig. 54. Dionysoplaton.

In the glass case:

915-923. **Candelabra, lamps, sistra, sacrificial knives, etc.**

924 (1035). **Tablet with hieroglyphs**, which had not the least connection with Pompeii, but were placed in the Shrine of Isis in order to give local colour.



Fig. 55. Wrestling youths.

925. **Leaden Vessel** in which water was kept.

926 (6298). **Statuette of Venus Anadyomene**, with traces of colouring.

On the wall opposite the window:

927 (6312). **Marble statuette of Dionysus** giving his panther water from a cantharus. Dionysus was associated with Osiris as was Venus with Isis.

928 (976). **Statuette of Isis**. Archaistic, painted and gilded. She held the sistrum in her right hand and in her left the Ankh.

929 (4991). **Herm of Norbanus Sorex**.

Among the frescoes from the Temple of Isis the following are noteworthy:

Over the entrance door:

930. **Osiris**.

931. **Caricature of Typhon**.

932. An **Egyptian** woman is standing on a ship and drawing another ship along behind her. Beneath are two great snakes.

933 (8564). **Lion** advancing to the right.

934 (8562). **Ibis**.

On the wall opposite the window:

935, 936 (8565, 8583). **Animals**.



Fig. 56. Scipio in a Pompeian picture.

937 (9548). **Io guarded by Argos.** Hermes gives him a syrinx in order to lull him to sleep so that he may kill him and so liberate Io.

938 (9558). **Io** is carried back to Isis in Egypt by the Nile.

### Room of the Pompeian Temples.

Everything that was found in the three temples of Zeus, of Apollo, and of Zeus Meilichios has been collected here.

Near the door leading to the Room of Isis :

939 (6266). Large **marble bust of Zeus**, resembling the Zeus of Otricoli, which is a fourth century creation.

At the base :

940 (6694). **Marble Relief.** Zeus holding the sceptre in his right hand, is seated on a throne borne by winged animals.

941 (6260). **Torso of a colossal seated statue.** Zeus?

942 (6264). **Large Bust of Hera.**

In the centre of the window wall :

943 (22573). **Terracotta Bust of Minerva** with helmet.

Along the third wall :

944 (22574). **Terracotta Statue of Jupiter.** The right hand held the thunder bolts.

945 (22575). **Terracotta Statue of Juno.**



Fig. 57. Sappho (Phot. Brogi).

946 (5629). **Bronze Statue of Apollo** shooting an arrow from his bow. Opposite :

947 (4895). **Upper portion of a bronze statue of Artemis.** She is in the act of shooting arrows, probably at the Niobids.

Fourth wall :

948 (6294). **Marble Statue of Venus**, much restored.

949 (6352). **Statue of a Hermaphrodite.** Companion figure to N. 948 and made of marble.

950 (187). **Herm of Mercury**, the patron of the palaestra.

### Room of the large bronze fragments.

951. Numerous **fragments of equestrian and other statues**, many with traces of gilding.

In the centre of the room :

963 (110127). **Silver bust of Galba.** Very much damaged.

## Corridor of the Antinous.

964 (6052). **Bust of Tiberius**, who strongly resembled his mother.

965 (6400). **Colossal seated statue**, restored as Augustus.

966 (6043). **Herm of Tiberius**.

967 (6046). **Statue of Caligula**, in a cuirass. Very much restored. The older portions are of good workmanship.

968 (6060). **Bust of Claudius**. Good execution. The mental weakness and the timidity of the man are clearly recognisable.

969 (6059). **Statue of Titus** in a cuirass, represented as the conqueror of Jerusalem.

970 (6058). **Bust of Nero (?)** Likeness is lacking but it is difficult to see whom else the bust resembles.

971 (6055). **Statue of the younger Drusus**, so called because of the resemblance to his image on coins. The type is derived from a Polyclitan work.

972 (6054). **Female Bust**.

973 (109516). **Head of the younger Drusus**.

974 (6192). **Female Bust**, with traces of red colour still remaining in the locks of hair that cover the temples and ears.

975 (111386). **Bust of a youth**.

976 (6063). **Bust of a Roman**, certainly not a portrait of Nerva.

Opposite the door leading to the garden :

977 (6029). **Statue of a Woman**, seated. The head assuredly does not belong to the body. The hands are restored. The drapery and such portions of the body as are visible are very carefully executed. This portrait of a woman of about fifty years of age has been thought to be one of the two Agrippinas, but the identification is doubtful.

978 (120424). **Head of a Woman** of the Claudian period. The hair is arranged in curls and shows traces of red colouring.

979 (6033). **Bust of Caracalla**. He had accustomed himself to turn his head towards his left shoulder in imitation of a habit of Alexander the Great, noticeable in all portraits of that monarch. The artist has here made a portrait admirably full of the character of the fiend who did not hesitate to kill his brother in their mother's arms (Fig. 59).

980 (6075). **Bust of Hadrian** in a cuirass. This is the best portrait of that emperor in the National Museum.

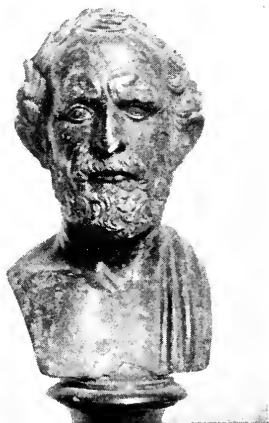


Fig. 58. Bust of Demosthenes.

981 (6092). **Statue of Marcus Aurelius** in a cuirass.

982 (6031). **Bust of Antoninus Pius**. Excellent workmanship.

983 (6030). **Statue of Antinous**, the favourite of the Emperor Hadrian, who gave up his life for his master, and who was deified after death and worshipped ordinarily under the guise of Dionysus. The motive of the statue is derived from a fourth century original (Fig. 60).

Along the long wall:

984 (6081). **Statue of L. Verus**, in a cuirass. The right arm is restored; the head is ancient but does not belong to the body.



Fig. 59. Caracalla (Phot. Brogi).

985 (6079). **Bust of M. Aurelius**. He wears a chlamys.

986 (6056). **Colossal seated statue of an Emperor**. The head and arms are restorations. The restorer had Claudius in his mind.

987 (6070). **Bust of a Man**. Period of the Antonines.

Opposite the Corridor of Homer:

988 (6057). **Statue of a Roman Empress** arrayed as the Muse Polyhymnia. The designation of Antonia is incorrect. She resembles Matidia, the mother of Sabina.

Along the right wall:

989 (6088). **Bust of Caracalla**, cp. N. 979.

990 (6074). **Bust of the so called Plotina**. This designation is arbitrary. The hair is piled up in curls forming a diadem above the forehead.

991 (6080). **Bust of the elder Faustina**, recognisable by the style of hair-dressing.

992 (6062). **Bust of a Woman** of the Flavian period, judging by the coiffure which was then fashionable.

993 (6195). **Bust of a Woman**, identifiable by coins as Marciana, the sister of Trajan.

### Hall of the Great Mosaic.

994 (6038). **Julius Caesar**. Colossal Bust, which must be identified as a portrait of C. Julius Caesar on the basis of agreement with coins. Good workmanship of the first century B. C. (Fig. 61).



On the left wall:

995 (6048). **Head of a Man.** Only the face is antique. Perhaps intended to be Marcellus.

Opposite:

996 (6045). **Bust,** considered to be the elder Agrippina, or perhaps Livia.

To the left:

997 (6044). **Statue of Marcellus.** The left hand and the right arm are restorations. Part of the hair near the left temple was removed so that a wreath might be placed on the head. This statue, and the one following, were found at Pompeii in the Macellum.

Opposite:

998 (6041). **Statue of Livia,** the wife of Augustus. The right forearm is restored. She holds an incense burner in her left hand and wears an olive wreath, the ends of which hang down on her shoulders. Although the features are not quite the same as those of the well-known portrait of Livia, yet the identification is confirmed not only by the fact that the statue was found with that of Marcellus (cp. N. 997) but also by the inscription that was found with it. We probably have before us an ideal portrait of the empress as a priestess, the artist having paid little regard to the creation of a faithful likeness.

999 (10020). **The battle of Alexander.** In size and significance this is the most important of all mosaics. Curtius (III-27) has described the meeting of Alexander, King of Macedon, with Darius, King of the Persians. The former has pressed forward and with his lance transfixes a companion of Darius who has interposed his own body and that of his falling horse in order to save his king. At this sight Darius almost forgets his own danger. His charioteer despairingly urges his horses to flight over all obstacles in order that he may bring the chariot out of the turmoil and thus save Darius, but the king stretches out his arms to the friend who has laid down his life for him (Fig. 62). The mosaic probably goes back to a motive created in the Hellenistic period.

1000 (6049). **Statue of a Man.** The head and arms are recent additions, and the statue has been restored as Tiberius.

1001 (6050). **Head of a Boy,** supposed by some people to be Nero.

1002 (6362). **Statue of Fortuna,** found in the Temple of Fortuna at



Fig. 60. Antinous (Phot. Brogi).

Pompeii. She holds a cornucopia in her left hand. The statue is of mediocre execution and belongs to the Alexandrian period. The head, however, is of an earlier type and may have replaced that of an empress.

1003 (6190). **Bust of the younger Agrippina**, with the hair dressed in a peculiar fashion. This identification is proved by coins.

1004 (6053). **Statue of a Man**, holding a cornucopia in his left hand. It is doubtful whether the head be antique. Some people suppose it to be Tiberius or Augustus.

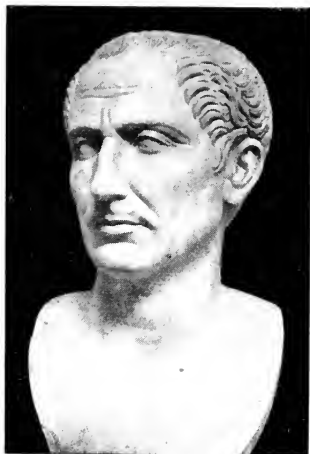


Fig. 61. Julius Caesar.

1011 (6039). **Statue of an Emperor**, restored as Julius Caesar. The head and the right arm are modern.

1012 (6230). **Statue of a Boy**, wearing the toga praetexta and a bulla. The identification with Nero is arbitrary.

### Hall of Tiberius.

1014 (6193). **Bust of Livia**, found in a shrine of the Lares at Gragnano. Comparison with the cameo in Florence results in the identification as Livia in actual portrait resemblance and not idealised, as was usually the case. She is here presented to us in her youth. The execution of the bust is good.

Near the window wall:

1015 (6000). **Colossal statue of Tiberius**. A large portion of the head is new. The artist intended to represent the emperor as Mars after a type derived partly from Lysippus, partly from still earlier times. There is something forced about his work.

1016 (118092). **Colossal Bust of Titus**. Mediocre work.

### Hall of the Flavians.

In the centre:

1005 (6066). **Bust of Vespasian**. Good workmanship.

At the end of the hall:

1006 (6064). **Statue of a Youth** clad in a toga. The head is antique, but does not belong to this body. The arms and feet have been restored. The identification with Britannicus lacks proof.

1007 (6068). **Colossal bust of Vespasian**. The upper portion of the head has been restored and the forehead has thus been made too high. Otherwise the execution is good.

1008 (6229). **Statue of a Boy**, wearing the toga praetexta and a bulla.

1009. **Colossal Head of Vespasian**. Mediocre work.

1010 (6061). **Bust of Domitian**. Good execution.

1011 (6039). **Statue of an Emperor**, restored as Julius Caesar. The head and the right arm are modern.

1017 (6051). **Colossal Bust of Tiberius.** The head is one of the best we know of Tiberius, and portrays him at an advanced age.

Opposite the Bust of Livia, towards the window :

1018 (6718). **Slab of a Relief.** Cupids and bulls on either side of a candelabra.

1019, 1020. **Architectural Frieze** with Cupids, Victories and animals amidst acanthus leaves.

1021 - 1024 (6585, 6607). Other **architectural fragments** with decoration in relief.

## Hall of

### Antoninus Pius.

1025 (6072). **Statue of Trajan** in a cuirass. Portions of the arms and legs, and the upper part of the head, if not the entire head, are restorations. Consequently the identification with Trajan is uncertain. The reliefs on the cuirass are very fine.

1026 (6032). **Bust of Matidia**, the mother of Sabina who was the wife of Hadrian. The identification is verified by her portrait on coins. This bust ranks among the best portraits of women contained in the Naples Museum.

1027 (6076). **Bust of Plotina**, the wife of Trajan. Numerous portraits of her have been preserved.

1028 (6095). **Statue**

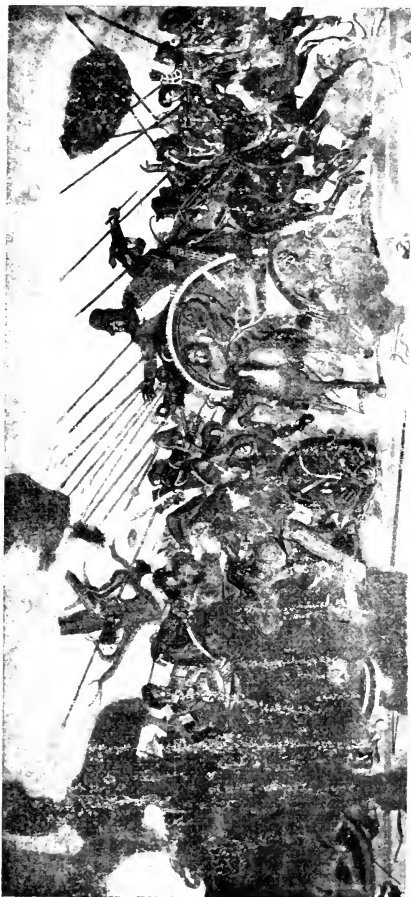


Fig. 62. Mosaic of the battle of Alexander (Phot. Brogi).

of **Lucius Verus**. The right arm has been restored. The head has been suspected, but it certainly does belong to the statue. The attitude is reminiscent of the Apollo Belvedere.

In the centre of the room :

1029 (6078). **Colossal Bust of Antoninus Pius**, a beautiful and splendid work of art. The head was probably found in the Baths of Caracalla (Fig. 63).

1030 (6299). **Statue of a Roman woman as Venus**. The attitude is that of the Capitoline Venus. The face, however is a portrait, though there are no means of ascertaining whose portrait it is.

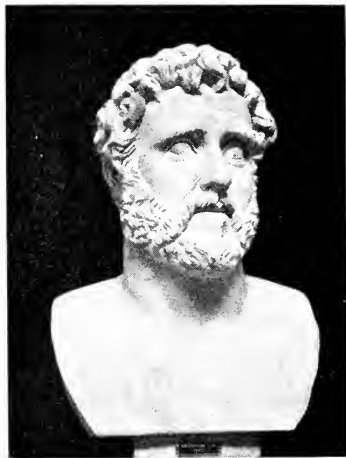


Fig. 63. Antoninus Pius.

1031 (6291). **Statue of Venus**, possibly with attempt to reproduce some one's portrait. There is a slight resemblance to Faustina.

Along the walls :

1032 (6093). **Bust of the youthful Marcus Aurelius**.

1033 (6102). **Statue, supposed to be Maximinus**. Arbitrarily put together and has no connection with Maximinus.

1034 (6082). **Bust of a Boy**, evidently a member of the imperial family. Closer identification is impossible.

1035 (6090). **Bust of the youthful Marcus Aurelius**. Idealised.

1036 (6077). **Statue of an Emperor**, to whom the restorer has given the features of Domitian.

1037 (6094). **Bust of the youthful Marcus Aurelius**.

1038 (6067). **Bust of Hadrian**.

in cuirass and chlamys. Good execution. Gorgons and Victories serve to ornament the cuirass (Fig. 64).

1039 (6069). **Bust of Hadrian** in a chlamys. Good workmanship.

1040 (6071). **Bust of Antoninus Pius**.

1041 (6091). **Bust of the youthful Marcus Aurelius**.

1042 (6314). **Colossal Statue of Antinous as Bacchus**. It has been much restored and it is possible that the attributes are incorrect additions. Cp. N. 983.

1043 (6084). **Bust of Commodus** in cuirass and chlamys. Probably modern.

1044 (6096). **Bust, supposed to be Lucius Verus**; the execution is not bad, but the designation is incorrect.

1045-1049 (6763, 6753, 6757, 6739, 6738). **Decorative Statues from the**

**Temple of Neptune in Rome.** This splendid building which is still standing in the Piazza di Pietra, was rebuilt and decorated by Hadrian and his successors. Beneath each column there was on the stylobate a corresponding pier ornamented with a figure in national costume personifying a conquered province. Beneath each intercolumniation was a slab with trophies of arms. Most of the fragments discovered in excavation are still in Rome, either in the Palace of the Conservators or in the Odescalchi and Altieri Palaces. Naples possesses the figure of an Asiatic province, possibly Bithynia, in the dress of an Amazon, and a young figure whose long hair is confined by a fillet, perhaps intended to be Noricum. A third, Armenia, has her hair parted in the centre and is holding an arrow and a quiver. There are also two slabs with trophies of arms.

On the wall behind the bust of Antoninus Pius:

1050 (6678). **Relief** with inscription. Two men clad in togas are sacrificing before a statue, which according to the inscription, is that of Marcus Aurelius.

Above:

1051, 1052 (6729, 6603). **Two medallions** with a bust on each of them.

On the wall opposite the windows:

1053 (6603). **Relief from a sarcophagus.** Period of the Antonines.

Above:

1054. **Medallion** with a bust.



Fig. 64. Bust of Hadrian.

### Hall of the Roman Busts.

(As almost all the names given to the busts are doubtful, it is not worth while to enumerate them here and for the sake of brevity we confine ourselves to those that have been identified with some certainty).

At the left end of the marble table opposite the windows.

1060 (6086). **Septimius Severus**, whose beard is peculiarly arranged in long curls.

Near it, to the right:

1061. So-called **Clodius Albinus**. The style of the hair and beard show that this bust belongs to the period from Hadrian to Septimius Severus. De Petra considers it to be Clodius Albinus.

1069 (6106). **Colossal Bust of a Barbarian**, probably a Dacian.

1070 (6178). **Brutus**. This is considered to be a portrait of L. Brutus, the liberator of the Roman people, because the head is similar to the head of L. Brutus which M. Brutus put on his coins. This assumption presupposes that a portrait of L. Brutus was handed down as late as the first century. In any case a bronze bust in the Palace of the Conservatori represents the same person.



Fig. 65. Statue of an orator (?).

### Portico of the Antinous.

To the left:

1074 (6182). **Bust of an unknown Roman**.

1075 (6179). **Bust of an unknown personage, of negro type**.

In the case:

1076 (111399). **Small Bust of Demosthenes**.

1077 (110872). **Epicurus (?)**.

1078 (111389). The so-called **Seneca**. This bust was probably joined to another as a double herm.

1079 (110873). **The same**.

1080 (111392). **Small Bust of Epicurus**, cut away behind. Cp. N. 1078.

1081 (109611). **Roman bust from Pompeii**. It is fastened by means of cement to an Aretine vase.

1082 (119585). **Bust of Metrodorus**.

Opposite the window:

1083. **Bearded Head of a Greek**. It has been placed on a plaster herm.

Along the left wall:

1084 (6025). **Head of a Roman**, considered by some to be Marcus Brutus, by others as a portrait of Virgil.

1085 (6028). **Bust of Pompey**. Others hold it to be Horace.

1086 (6697). **Relief**. An old man in a cloak is seated on a chair, and is about to carry a cup to his lips.

1087 (6141). **Bust of a Greek general**. Lysimachus has been suggested.

1088 (6142). **Bust of Posidonius**, the Stoic, identifiable by the inscription.

1089 (6128). **Bust of Zeno**, the Stoic, with an inscription.

1090 (6127). **Bust of a Man**. It has been identified as Eratus or as the Stoic Chrysippus.

1091 - 1093 (6185 - 6187). **Bust of a Man**, incorrectly called Seneca.

1094 (1037). **Head of Perseus**, the last king of Macedonia.

1095 (6231). **Statue of a Roman in a toga**. By a misapprehension this figure has been designated as M. Tullius Cicero.

1096 (6125). **Statue of a Woman**, resembling Livia, but also like Drusilla. The designation of Sibylla which was formerly accepted is untenable.

1097 - 1098 (6201, 6189). **Two Busts** of unknown Romans.

1099 (6181). **Bust of Marcus Brutus**. The identification is questionable.

1100 (6205). **Bust of a Roman**.

1101 (6180). **Bust of an Orator**. The designation of Caius Marius has no foundation.

1102 (6204). **Bust of a Roman**.

1103. **Statue of a Man**. It is derived from the Hermes of Andros.

1104 (6245). **Head of a Roman**. With it was found an inscription bearing the name Terentius, which suggested the writer of comedies, but he had nothing to do with this statue.

1105 (6202). **Bust of a Roman** of the last century of the republican period. It is impossible to identify it.

1106 (6700). **Relief**. A man in a cloak is seated on a stool, gazing at a mask that stands before him.

1107 (111385). **Bust of Pompey**. Cp. N. 1085.

1108 (6194). **Bust of a Woman**, with veiled head. The himation is thrown round the neck, so that only the face remains uncovered by the garment. This attitude frequently recurs, especially in Greek terra-cotta figures of the fourth century.

### Corridor of Homer.

Left wall:

1109 (6139). So-called **Herm of Sophocles**. It is now more correctly named Aeschylus. The hair and beard are treated in masterly fashion.

1110, 1111 (6132, 6136). **Lycurgus**. The designation is arbitrary.

1112 (6143). **Herm of Solon (?)**. Excellent execution. The designation is arbitrary.

In the middle:

1113. **Headless Statue**, of good workmanship. It probably represented an orator. (Fig. 65).

Right wall:

1114 (6163). **Male Bust**. Designation undetermined.

1115 (6131). Supposed **Bust of Carneades**. Coarse work.

1116 (6130). **Bust of Lysias**, identifiable by the inscription. The bust was probably part of a statue which represented the orator addressing an audience.

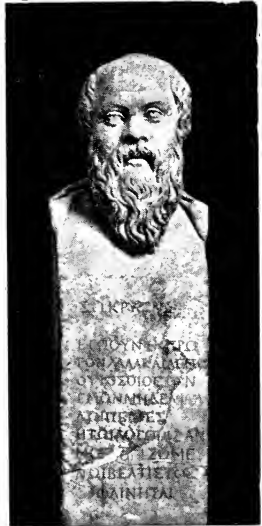


Fig. 66. Socrates.

1117 (6159). **Herm of Antisthenes**, the founder of the School of Cynics. The identification of this statue is unquestionable, because of its resemblance to the Antisthenes of the Vatican. It is probably a production of the beginning of the fourth century.

1118 (6415). **Herm of Sócrates**. The superficial resemblance of this great philosopher to Silenus is emphasised. An inscription on the herm is a quotation from the Criton of Plato. (Fig. 66).

Opposite :

1119 (6413). **Herm of Sophocles**. Inasmuch as two copies of this type bear inscriptions dating from antiquity designating them as Sophocles, there can be no question as to the correctness of this name. The bust dates from the time before the Hellenistic period and is perhaps influenced by the statue erected by the poet's son Jophon. The Lateran Sophocles is several decades younger.

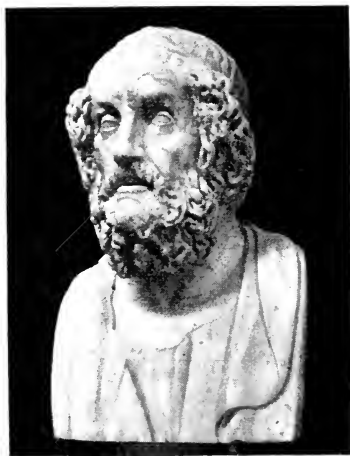


Fig. 67. Homer (Phot. Brogi).

Farther along the left wall :

1120 (6133). **Bust of Sóphocles (?)**. Perhaps it is intended to represent Aeschylus or Aristophanes.

1121 (6140). **Bust of Hesiod (?)**. It used to be taken for Homer. The designations as Hesiod, or as Apollonius of Tyana, who worked miracles in the first century after Christ, are both uncertain.

1122 (6135). **Bust of Euripides**. The inscription proves the identification. Among the other portraits this one is distinguished by fine execution. It is probably derived from a bronze original placed in the theatre in Athens by Lycurgus, the orator.

Opposite, on the right wall :

1123, 1124 (6160, 6161). **Two Busts of Euripides**, one of good, the other of mediocre, execution.

1125 (6134). **Bust of Sophocles (?)**. Similar to the one in the Lateran.

1126 (6129). **Bust of Sócrates**. Too much emphasis is laid on those traits of Socrates which remind the superficial observer of Silenus.

Farther along the left wall :

1127 (6414). **Herm of Euripides**.

Opposite :

1128. **Herm of Hesiod (?)**.

1129 (6239). **Double Herm of Herôdotus and Thucydides**: both histo-



rians can be identified by the inscription of their names. They are the work of an artist of the second Attic School but are dependent upon an earlier model. The double herm was found in the middle of the sixteenth century and was sawn asunder by order of the Farnese. In Naples the two halves have been once more united.

Opposite the door leading to the garden:

1130 (6023). **Bust of Homer.** This is a magnificent work of art. By means of the legendary blindness of Homer the artist has brought into prominent expression the divine enthusiasm and clairvoyance of the poet. The work must have been produced in the Hellenistic period (Fig. 67).

1131 (6237). **Statuette of a Man**, seated upon a throne supported by winged lions.

1132 (6238). **Statuette of a seated Man** identifiable by the inscription as Moschion, but as the head is missing, it is impossible to know which Moschion is meant.

On the right wall:

1133 (6146). **Bust of Herodotus**, with inscription.

1134 (6157). **Bust of a helmeted warrior.** Closer identification is impossible.

1135 (6236). **Double Herm.** Identification impossible.

Farther along the left side:

1136 (6162). So-called **Bust of Anacreon.**

Opposite:

1137 (6144). Supp. **Bust of Periander.** Probably found in Herculaneum although marked Farnese. There is a similar bust in the Capitoline Museum which has been named Julian the Apostate because of its manifest resemblance to that emperor. But this identification is incorrect for the busts bear indications of earlier Greek origin.

Farther to the left:

1138 (6154). **Bust**, supposed to be a portrait of Juba, the elder.

1139 (6018). **Statue of Aeschines.** Found at Herculaneum broken into many fragments. The artist has represented the rival of Demosthenes in an attitude he was very fond of assuming, namely hiding his arms under his cloak when speaking instead of having them free. The sculptor seems to have been interested in portraying the orator rather than the politician. One might desire more life in the statue (Fig. 68).

1140 (6155). **Bust of a Man**, designated Socrates, but without reason.

1141 (6147). **Bust of a Man**, supposed to be Lysias.

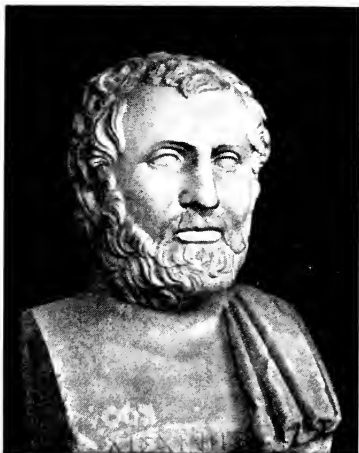


Fig. 68. Aeschines (Vatican).

1142 (6153). **Bust of a Man**, incorrectly called Demosthenes.

1143 (6152). **Bust of a Man**, identified as Zeno, but without reason. Careful workmanship.

1144 (6150). **Bust of Pyrrhus**. The helmet is decorated with a crown of oak-leaves. The diadem, of which the ribbon is visible on the neck, signifies that its wearer is a king. These attributes seem to indicate that this is Pyrrhus, king of Epirus, the adversary of Rome. (Fig. 69).

Opposite:

1145 (6105). **Statue of a Youth** in the attitude of prayer.

Farther to the left:

1146 (6149). **Herm of Demetrius Poliarcetes (?)**. The appellation is not quite certain, because his features as given on coins, differ slightly from these. The bull's horns indicate a deity and are always given to Seleucus Nicator, but also appear in portraits of other princes who were his contemporaries.

1147 (6126). **Statue**, restored as Homer. The head and neck, judging by their smoothness and different colour, are evidently restorations. In all probability the statue represented a poet, and for this reason the restorer transformed it into a Homer when adding a new head.

1148 (6156). **Herm of Archidamos**, King of Sparta. The damaged inscription on the herm had been interpreted as Archimedes, but this identification is contradicted by the cuirass and sword-

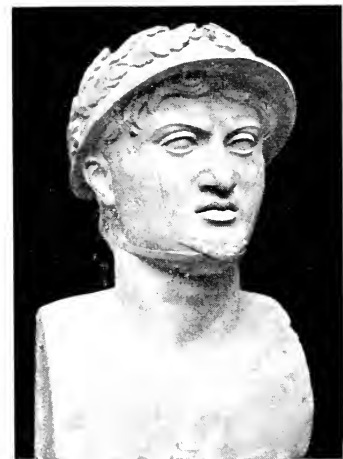


Fig. 69. Pyrrhus (Phot. Brogi).

belt (Fig. 70). A new reading of the inscription gives us the name as Archidamos thus assuming that the herm is a portrait of Archidamos the Second, who was King of Sparta at the beginning of the Peloponnesian War.

1149 (6188). **Herm of a Woman**. It stood in Herculaneum together with a herm of Pallas. This is not a portrait, probably we must recognise Hestia (Fig. 71).

In the centre:

1150 (6210). **Statue of an Orator**. Found at Herculaneum broken in many fragments and subsequently much patched. The yellow colour is caused by heat. Judging by the costume, it is a Greek, and the identification as Valerius Publicola is consequently incorrect.

Along the right wall:

1151 (6145). **Herm, supposed to be Attilius Regulus**. This appellation

is quite arbitrary, it is more likely Philetairos, the founder of the Pergamene dynasty, but even that is not certain. Mediocre work.

1152 (6158). **Bust, supposed to be Ptolemaeus Soter.** The diadem is the attribute of a prince; all else is uncertain.

1153 (6151). **Herm of a Man** wearing a helmet.

## Rooms of the Inscriptions.

1156-1255. In the centre of the Corridor of Greek Portraits and behind the Bust of Homer, there is a door leading to five rooms in which the

Inscriptions have been arranged, the smaller ones in cases and the larger ones upon the walls. They come from excavations and from the following collections, namely the Farnese, the Borgia, the Daniele (Capua), and the Seminary of S. Francesco in Pozzuoli. The Collection of Inscriptions in the National Museum is of great importance in the study of Latin and Greek Epigraphy, and of Italic dialects. This subject is more fully treated in the original Italian edition. See prefatory note.

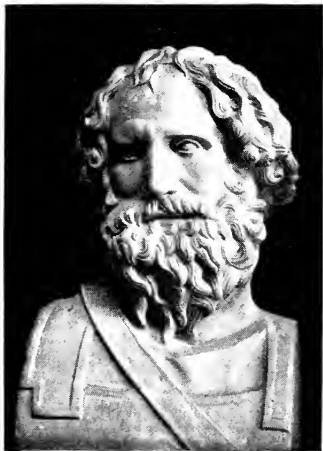


Fig. 70. Archidamos II.

### Court yard

(Opposite the entrance of the Rooms of the Inscriptions).

1257. Numerous **Statuettes** have been placed in the court-yard. They served to ornament fountains and most of them are not of great artistic merit.

### On the Central Staircase.

1258 (8266). Upper portion of a **Colossal Statue of Zeus.** The god was represented seated, probably with the left arm raised and holding the sceptre, while the right was stretched out. The magnificent conception revealed in this statue is derived from a work of art produced in the fifth century. It is probably a Roman copy of a Greek statue. Found in 1758 at Cumae, it was finally after many wanderings transferred to the Naples Museum.

## Campanian Wall Paintings.

The wall-paintings found in Herculaneum, Pompeii, and Stabiae enable us to form some idea, though necessarily a dim one, of the painting of the Greeks. It must not be forgotten that the pictures before us served merely as decorations and are executed with a completely different technique from that employed in the paintings of Greek artists. Nevertheless they afford a conception of Greek art quite other than that derived from Greek vase paintings. Most of the pictures were executed from the time of Augustus down to the reign of Titus, many indeed having been produced after the earthquake of 63. A. D. The motives are probably borrowed in great measure from the Greeks, but there are also traces of Roman influence.

### *Mezzanino.*

#### First Corridor.

Over the entrance door:

1259 (9553). **The amours of Zeus.** The god is depicted in a reclining attitude holding sceptre and thunderbolts while Eros diverts his attention.

On the wall to the left:

1260 (111436). **Jason before Peleus.** Peleus, accompanied by one of his daughters, is descending the steps of a temple. Below, at an altar to the right stands Jason, wearing only one shoe. To the left a bull is lead to sacrifice. Peleus, who had dispossessed Jason's father of his dominions, had been warned by an oracle to beware of a man wearing only one shoe, and this prophecy recurs to him on beholding Jason. To remove the danger he sends



Fig. 71. Herm of a Woman.

Jason forth on the perilous quest of the Golden Fleece.

1261 (111471). **Phoinix**, the hoary old tutor of Achilles, has arrived with Diomede at Scyros to implore Deidamia to send Neoptolemus to fight against Troy. The meaning of this hitherto inexplicable picture has been made clear owing to the recent discovery in Pompeii of a copy on which the name of Phoinix is inscribed.

To the left near the passage to the Second Corridor:

1262 (120632). **Philoctetes wounded.** He advances painfully, leaning on a long staff. Under his left arm he holds his bow and quiver with the fatal arrows of Hercules. It is with these that he gains a subsistence.

1263 (119691). **The Judgment of Paris.** To the right is seated Paris in

a thoughtful attitude, near him stands Hermes, pointing with his right hand to the three goddesses, who have come to Paris in order that he may settle their dispute as to which of them is the most beautiful.

1264. Nude **Aphrodite** arising from the sea.

In the passage leading to the second Corridor.

To the left above :

1265 (9089). **Aeneas and Anchises**, a caricature in which the persons concerned are represented as monkeys. The well-known scene where Aeneas, leading his son Ascanius by the hand, is bearing his father Anchises on his shoulders away from Troy.

Below :

1266. **Perseus** showing Andromeda the reflection of the Gorgon, to gaze on whom directly meant death.

Opposite :

1267 (115397). **Hercules and Auge**. While washing the raiment of the goddess, Auge, a priestess of Athena is assaulted by the drunken Hercules. She bore him a son, Telephus.

To the right near the passage :

1268 (9009). **Aeneas wounded**. He leans upon his spear and rests his left hand on the shoulder of his little son Ascanius who weeps bitterly. A doctor examines the wound. Aphrodite approaches with the healing herb.

1269 (9010). **The wooden horse of Troy**. Into their city the Trojans are drawing the wooden horse in which the Greek warriors are concealed. Under a tree sits a mourning woman, probably Cassandra. Another, perhaps Helen, is depicted above, signalling to the Greeks with a lighted torch.

Near it, to the right, on the wall with semicircular window :

1270. **The same**.

At the right end of the same wall :

1271 (120033). **Judgment of Paris**. Cp. N. 1263.

### First Room.

To the left of the entrance :

1272 (9008). **Hercules and Telephus**. The son of Auge (Cp. N. 1267) is suckled by a hind. Hercules looks on in company with some women commonly supposed to be local deities.

Left wall (\*) :

1273 (8999). **Cassandra prophesying**. On the right stands the prophetess crowned with laurel and bearing a branch in her hand. Opposite sits Priam with little Paris leaning against his knees. Beside him stands Hector holding a sword. In the background are other Trojans. Cassandra is evidently warning Priam and Hector of the approaching downfall of Troy to be caused by Paris.

1274 (9110). **Achilles in Scyrös**. In order to save her son from certain

---

(\*) *The left wall is that to the left of the spectator when he stands facing the window.*

death, Thetis has dressed Achilles in female clothing and hidden him amongst the daughters of Lycomedes, but by the cunning of Ulysses he is discovered. To protect his playmates he seizes weapons and thus reveals his identity.

1275 (119689). **Ulysses and Circe.** Ulysses (the head is damaged) springs from his seat and prepares to draw his sword against Circe who with outstretched hands implores his mercy. One of his transformed companions looks in through an upper window.



Fig. 72. The Sacrifice of Iphigenia (Phot. Brogi).

1276 (9104). **Fight between Achilles and Agamemnon.** The latter having threatened to carry off Briseis is challenged to a fight. Both draw their swords but are each held back, Achilles by Athena. Only the portion representing this last incident is still intact.

1277 (9105). **The Surrender of Briseis.** In the centre is seated Achilles who proudly but calmly orders the surrender of Briseis to Agamemnon's two messengers. Patroclus leads the maiden towards them. The tent of Achilles is seen to the right in the back ground.

1278 (9112). **The Sacrifice of Iphigenia.** To appease the wrath of Artemis who by contrary winds prevents the setting forth of his fleet,

Agamemnon has to sacrifice his daughter Iphigenia. Two leaders of the Greeks hold her, prepared for the death-blow which the priest Calchas hesitates to inflict. The father Agamemnon stands with veiled head near a column with a statue of Artemis. Suddenly the goddess herself appears in the sky and has a stag brought by a nymph to take the maiden's place on the altar. This story was the subject of a celebrated picture by Timanthes (Fig. 72).

1279 (9109). **Achilles and Cheiron.** The centaur teaches Achilles to play the lyre.

1280 (119690). **The Departure of Chryseis.** To soften the heart of Apollo who has sent a plague upon the Greeks to punish them for chasing away his priest Chryses, Agamemnon decides to restore Chryseis to her father. A ship is drawn down to the water and the maiden embarks.



Fig. 73. Marriage of Zeus (Palermo).

1281 (9559). **Marriage of Zeus.** Hera in bridal attire approaches Zeus who is seated upon a rock. Below the rock are seated three youths personifying the meeting-place. A precisely similar representation of the scene recurs on one of the Metopes from Selinus (Fig. 73).

1282 (9107). **Ulysses and Penelope.** Ulysses, having ridded his house of the suitors, is not yet recognised by his wife who watches him attentively as he sits on a broken column. The nurse, Euryclea, and other hand maidens are present.

1283 (9108). **Departure of Chryseis.** Cp. N. 1280. The right side of the

picture is missing. A slave is assisting the maiden to climb on to the deck of the ship.

1284 (116085). **Achilles in Scyros.** Cp. N. 1274. When Achilles has betrayed himself by seizing weapons, Ulysses and Diomedes put forth their right arms to hold the youth and win him over to fight against Troy. The King Lycomedes may be seen in the background. His daughters fly in every direction.

Window wall:

1285 (114322). **Phaedra** seated in a chair converses with her nurse who holds a wax tablet and a stylus in her hand. Phaedra has evidently handed her the letter in which she reveals to Hippolytus, her step son, her love for him.

1286 (9249). **Ares and Aphrodite.** The goddess wearing a diadem and a purple cloak is seated in an armchair. Ares stands behind her and lays one hand upon her bosom. A maiden is busy taking jewels from a casket on the left while Eros stands watching them on the right.

1287 (111440). **Medea** holding a sword in her left hand. She turns with the intention of slaying her children.

1288 (114321). **Medea**, sword in hand, gazing at her children who are playing knucklebones. She has resolved to slay them in order to revenge herself on Jason. Through a window the tutor looks into the room.

1289 (9257). **Punishment of Eros.** Aphrodite, angered by some misdeed committed by Eros deprived him of his quiver and had him put in chains. She points him out as a warning to a brother Eros. The culprit, tied and bound, weeps bitterly. In his hand he holds a mattock wherewith to till the ground.

1290 (109751). **The Theft of the Palladium.** In order to capture Troy the Greeks have to obtain possession of the Palladium. This is undertaken by Ulysses and Diomedes with the help of Helen and of her handmaiden Aethra (the names are inscribed in each case) in spite of the desperate struggle of the Priestess who tries to prevent the theft.

Right wall:

1291 (114320). **Helen and Paris.** Eros acts as go-between, drawing Helen's attention to Paris who is seated.

1292 (111210). **The Death of Laocoon and his sons.** Laocoon, who had warned the Trojans of the wooden horse, was strangled with his sons, by two serpents, while making sacrifice. The painter here shows Laocoon who sought refuge on the steps of the altar with one serpent entwined round his body. He seizes it by the neck and tries to hold it off. One of his sons is dead already. The second serpent is in the act of killing the other son. The sacrificial bull is escaping to the right. Trojans are depicted gazing fearfully at the horror.

1293 (111476). **Cassandra prophesying.** Cp. N. 1273.

1294 (111474). **Hercules and Nessus.** Hercules seizes and slays the Centaur who had assaulted his wife Deianira while bearing her across the river Euenos.

1295 (9001). **Hercules and Nessus.** The Centaur offers to carry Deianira across the river on his back. Hercules hesitates.

1296 (111475). **Europa on the Bull.** The daughter of Agenor is seated on the Bull (Zeus had thus transformed himself) while her companions are stroking the apparently gentle beast.

1297 (9042). **Punishment of Dirce.** Cp. N. 1260. Zethos and Amphion



are busy attending to the bull to which Dirce is tied. Antiope and the shepherds who brought up the two youths are standing by.

1298 (111473). **Musical Competition** between Pan and the Nymphs. Pan holds the syrinx while one of the nymphs plays the lyre. Others form an audience around them.

1299 (8980). **Meleager and Atalanta**. Between them lies the wild boar's hide offered by him to her in honour of her first wounding the animal. Two youths, partakers in the chase, stand in the background and show fear of the impending tragedy.



Fig. 74. The Knucklebone Players (Phot. Brogi).

On the end wall :

1300 (9049). **Theseus after the slaying of the Minotaur**. The Athenian youths and maidens delivered by the hero surround him and endeavour in every possible way to show their gratitude.

In the revolving show-case are a few examples of painting on marble:

1301 (9560). **Fight against a Centaur**. The Centaur has seized a maiden who defends herself with energy against the aggressor. A youth hurries forward, seizes the creature's head, plants one knee against his neck and swings his weapon for a death blow.

1302 (9562). **The Knucklebone Players**. Three women, Niobe, Phoibe and Leto are standing while two others Hileaira and Aglaie are seated

on the ground playing with knucklebones (Fig. 74). The artist signs himself Alexandros of Athens.

1303 (9564). **The Apobates.** This name was given to men who leapt from their horses or chariots and on or in again at full gallop. A youth is here depicted alighting in full armour from his car while the charioteer drives on. Like N. 1302 this picture is derived from a fifth century original.

1304 (109370). **Niobe.** She stands in front of a Doric temple tending one of her daughters wounded by Artemis. Her glance is directed upwards towards the goddess. Beside her is the nurse attending to another daughter.

1305 (9561). **Silenus wearied** has sunk down upon a stone. A woman is busy offering him refreshment. Another woman attends to his ass.

1306 (9563). **Scene from a tragedy.** Three actors with masks are represented. Whether or not the scene is from Hippolytus must remain questionable.

## Room II.

To the left :

1307 (112282). **Ares and Aphrodite** seated side by side with a dog at their feet. To the right in the corner lies a youth apparently asleep while over him stands another youth watching the god and goddess.

1308 (112283). **Sleeping Bacchante.** A Bacchante with thyrsus and tympanum lies on the bank of a stream. From the left approaches a man (this figure is much damaged) who is assumed to be Dionysus, while Silenus is visible behind a rock.

1309 (111472). **Historical Scene.** A King in barbaric costume sits in front of his tent conversing with some men who stand before him. It has been suggested that the picture represents Croesus and Cyrus or Cyrus before Astyages.

On the right wall :

1310 (120034). **Aphrodite (?)**. A woman with a swan at her side lays her hand upon the shoulder of another woman. From the left comes a maiden carrying flowers and fruit.

Passage into Room III :

1311 (9171). **Eros** extracting a thorn from his foot. The same subject as that treated in the well-known statue in the Palace of the Conservatori in Rome.

1312 (111439). **Iphigenia in Tauris.** Orestes and Pylades who have journeyed to Tauris in order to steal the statue of Artemis are caught and condemned to death. Iphigenia comes out of the temple bearing the statue. There are only traces left of Orestes and Pylades. Perhaps this may be a copy of the painting by Timomachos.

1313 (9538). **The same.** To the left are Orestes and Pylades bound to a pillar. To the right stands Iphigenia gazing fixedly at the victims. Maidens prepare the sacrifice.

1314 (9111). **The same.** To the right sits Thoas measuring with his eye the two youths. Iphigenia descends from the temple in the background.

1315 (9539). **Marsyas and Apollo.** The god, crowned with ivy, holding a cithara and plectrum, is seated on the left. Olympos on his knees before him is interceding for Marsyas who is tied to a tree behind them.

1316 (8976). **Medea** about to slay her children. She stands sword in

hand uncertain whether to wreak her vengeance on Jason or to give way to her maternal affection (Fig. 75). This is probably a copy of the picture by Timomachos.

On the left wall:

1317 (9285). **Triumph of the youthful Bacchus.** Satyrs and Bacchantes moving towards the right. Amongst them may be seen old Silenus with the youthful Bacchus in his lap. The painting is much damaged.

Above the entrance:

1318 (9535). **Apollo and Daphne.** The god has caught the maiden who fled from him. The laurel tree on the right symbolises her transformation.

1319 (8992). **Hercules and Omphale.** Hercules prompted to thoughts of love by an Eros, holds a staff adorned with ribbons in his left hand. On his right stands Omphale with his club.

On the left wall:

1320 (111441). **Dido and Aeneas.** In the foreground Eros leans upon the queen who is arrayed like Artemis. To her left stands Aeneas in barbaric costume, equipped as a hunter.

1321 (9265). **Bacchic Scene.** Satyrs and Bacchantes.

1322 (9286). **Bacchus and Ariadne in Naxos.** Ariadne asleep watched over by Hypnos. Bacchus with his train approach from the left.

1323 (9267). **Bacchic Scene.** Priapus or the youthful Bacchus stands in conversation with some women.

1324 (111437). **A nest of Cupids.** A youth and a maiden watch with interest a nest of baby cupids.

In the centre of the room:

1325 (109608). **Statue of Aphrodite.** The goddess leans upon a small idol of the Spes type. The original goes back to the fourth century. In this copy the polychrome treatment is noteworthy.

## Second Corridor.

On the wall opposite the window, to the left:

1326 (120085). **Combat with an Amazon.** A warrior has seized a retreating Amazon by the hair and seeks to pull her off her horse. Possibly Hercules and Hippolyta.

1327 (115399). **Bellerophon** standing in front of Pegasus receives an important document from the hands of Proetus whose queen Stheneboea stands behind him.



Fig. 75. Medea.  
(Phot. Brogi).

1328 (120086). **Absolution** by a youthful priestess of a young warrior guilty of some deed of bloodshed.

In the passage to the third Corridor :

1329 (111209). **Domestic Scene**. A husband and wife are reclining on a couch before which a table is spread with food. From the left a boy approaches probably bringing articles of adornment.

To the left, beneath the window :

1330. **Admetus and Alcestis** are seated together. They are confounded by the oracle that has just been read aloud and by which they learn that Admetus is doomed unless some one is willing to die in his stead. As the parents decline to give up their lives for their son, Alcestis offers to die for her husband.

1331 (9261). **Dionysus and Pan**.

Near it, to the right :

1332 (9274). **Dionysus with his troupe**.

1333. **Harpocrates** in his usual costume advances, finger on lip, towards the right where a serpent is about to consume gifts lying on the altar.

Near it, to the right :

1334 (9452). **Hermes** with the caduceus in his left hand and a bag of money in his right.

### Third Corridor.

Above the entrance :

1335 (8905). **Genius familiaris and Lares**. In the centre stands the Genius familiaris, holding a cornucopia and a patera. A pig has been brought as a sacrifice. On either side stand Lares with drinking-horns and buckets.

To the right :

1336 (112285). **Representation of the Lares**. On the right stands Fortuna: two snakes are seen rapidly nearing a man who is in the act of committing a nuisance; above is the inscription: *cacator cave malum*. Such pictures were employed to prevent the committing of nuisance.

Below :

1337. **Athena and Marsyas**. Athena had invented the flutes, but, on becoming aware that playing on them distorted her countenance, she threw them away and Marsyas picked them up in order to use them himself. Both scenes are here represented.

On the wall opposite the window :

1338 (8886). **Polyphemus and Galatea**. The uncouth Polyphemus, whose story is sung in the Odyssey, loved the sea-nymph Galatea. He bewails the sorrows of his love while Galatea, forever unapproachable by him, glides through the waves on the back of a dolphin.

1339 (9508). **Paris on Mount Ida**. He is feeding his flock in the presence of the Genius of Mount Ida.

1340 (9506). **Daedalus and Icarus**. To escape from Crete where he was kept prisoner by Minos, Daedalus made wings for himself and for his son. But Icarus flew too high, the rays of the sun melted the waxen

fastenings of his wings and he fell headlong. The body was found by Daedalus who stretches out his arms to his son.

1341 (8843). **Victorious Warrior** near a trophy.

Above the entrance to Room III :

1342 (112286). **Vesuvius**. Dionysus stands near a high mountain. He is completely enveloped in a purple grape-vine and is giving water to his panther. Below a snake is crawling towards an altar. The mountain is considered to be Vesuvius before the eruption, that is to say the present Monte Somma.

1343 (113197). **The Judgment of Solomon**. Three judges are seated upon a tribunal surrounded by soldiers. A child lies upon a block and a soldier is about to cut it in half with a hatchet. The child's mother has flung herself on the ground before the judges and implores their mercy. The scene is caricatured (Fig. 76).

1344 (112222). **Fight between the people of Pompeii and those of Nuceria**. The Pompeian Amphitheatre was frequented by inhabitants from the surrounding towns, and within its walls the natives of Pompeii and the visitors from Nuceria once came to blows. This event is here depicted.



Fig. 76. The Judgment of Solomon (Phot. Brogi).

To the left, near the entrance to the fourth corridor :

1345 (9555). **The arrival of Io in Egypt**. Cp. N. 938. Io was borne by the Nile to Egypt where she was received by Isis and her worshippers.

1346 (8924). **Worship of Isis**. A ceremonial rite is being performed by priests in front of a temple. The band of worshippers is drawn up in two rows to take part in the holy sacrifice.

To the right of the entrance :

1347 (8919). **The same**, slightly altered.

Beneath the window :

1348 (9251). **Ares and Aphrodite**. Cupids are playing with the weapons of the enamoured god. Cp. N. 1286.

1349 (111479). **The Niobids**. A landscape with temple, on either side of which are Niobids mounted on horses and engaged in hunting when they are suddenly fallen upon by Apollo and Artemis, who had vowed vengeance on Niobe for her contemptuous treatment of their mother.

1350 (9647). **Ganymede's** attention is drawn by Eros to the eagle, flying down to carry the youth away to Olympus.

1351 (8882). **Hylas**, sent by Hercules to fetch water, is seized by three nymphs who endeavour to carry him off. Two local deities are seated on the right.

To the left of the entrance to the second corridor :

1352 (8836). This painting is a votive offering and represents **Isis-Fortuna**, with cornucopia and sistrum, and other divinities who are associated with her. It was the gift of Philocalus, «votum solvit libens merito.»

1353. **Daedalus and Icarus**. Icarus lies dead on the shore. Above flies Daedalus sadly seeking his son.

### Third Room.

To the left, above :

1354. **Hercules and Omphale**. The figure of Omphale is lost and all that remains to us is the lower portion of the picture with Hercules in a reclining attitude, while two Cupids are busied with his club.

1355 (9027). **Admetus and Alcestis**. Cp. N. 1335.

1356 (8996). **Perseus and Andromeda**. Cp. N. 1266.

1357 (9247). To the left is seated **Endymion** in hunting attire. Selene, recognisable by the crescent she wears on her head, descends to him.

1358 (8993). **Perseus** rescuing Andromeda from the sea-monster whose prey she had become, as punishment for the boastfulness of her mother.

1359 (9000). **Hercules and Omphale**. Omphale gazes down upon the hero, who lies drunk upon the ground, while Cupids play with his weapons.

1360 (8977). **Medea** on the point of slaying her children. Sword in hand she watches them at play with knucklebones.

1361 (8997). **Perseus** rescuing Andromeda. Cp. N. 1358.

1362 (9248). **Ares and Aphrodite**. Cp. 1370, 1348.

1363 (8995). **Perseus** showing Andromeda the Head of Medusa. Cp. N. 1266.

1364 (8998). **Perseus** rescuing Andromeda. Cp. N. 1358 (Fig. 77).

1365 (9240). **Endymion and Selene**. Cp. N. 1357.

1366 (9106). **A seated woman** is giving drink to an aged man. Subject undetermined.

1367 (9041). **Phaedra and Hippolytus**. Phaedra is seated on the left, near her stands the nurse ; the youth is about to go forth hunting.

1368 (9528). **Thetis visiting Hephaestus**. In order to replace the weapons lost by the death of Patroclus, Thetis goes to Hephaestus and begs him to provide new ones for her son Achilles. These the god forges in proof of his gratitude to Thetis and he now shows them to her.

1369 (9531). **The Forge of Hephaestus**, where he and his Cyclopes are at work.

1370 (9529). **Thetis visits Hephaestus**. Cp. N. 1368.

To the right, near the window :

1371 (9388). **Narcissus**, unresponsive to the love of a nymph is cursed by her and condemned to die of unrequited love. On seeing his own image reflected in water, he becomes enamoured of it and perishes by reason of unsatisfied desire.

1372 (111477). **Medea and the daughters of Pelias**. To punish Pelias

for the wrong he had done to Jason, Medea persuaded the daughters of Pelias to kill their father. She induced them to do this, having first proved to them on the body of a ram that she had the power of restoring the dead to life.

1373 (9385). **Narcissus at the fountain.** Cp. N. 937.

1374 (9557). **Io and Argus**, who is about to take the syrinx from the hands of Hermes. Cp. N. 937.



Fig. 77. Perseus rescuing Andromeda (Phot. Brogi).

1375 (9231). **The Graces** with flowers and fruits. The grouping is conventional.

1376 (9211). Cupids are busying themselves with the **Bull of Europa**.

1377 (9236). **The Three Graces.** Cp. N. 1375.

In the passage leading to Room IV:

1378 (1626). **Serpent**, winding itself round a candelabra.

1379 (9250). **Ares and Aphrodite** seated together. Cp. N. 1348.

1380 (9503). The meaning of this picture is undetermined. Possibly **Paris and Helen**.

1381 (9449). **Dionysus** with other divinities. No explanation can be given for the association of Dionysus with Helios and Aphrodite.

1382 (9256). **Ares and Aphrodite**. Cp. N. 1379.

1383 (9043). **Theseus**, having slain the Minotaur and rescued the children, receives their gratitude for his heroic deed.

1384 (9556). **Io and Argus**. Cp. N. 937.

1385 (9044). **Pirithous and Hippodamia**. The Centaurs present themselves among the guests at the marriage of Pirithous and endeavour to secure a welcome by offering gifts.

1386 (8898). **Dido forsaken**. She is seated on her throne bemoaning the departure of Aeneas who sails away on his ship.

1387 (9380). **Narcissus at the fountain**. Cp. N. 1371.

1388 (9026). **Admetus and Alcestis**. Cp. N. 1330.

1389 (9012). **Hercules and the serpents**. Hera sent two serpents to kill the infant Hercules in his cradle. But, even before the horrified parents could rush to the rescue, the child crushed the reptiles to death with his strong little hands.

#### Room IV.

To the left, above :

1390 (9276). **Sacrificial Scene**. A girl brings an offering to Dionysus.

1391 (8845). **Sacrificial Scene**. Silenus lays an offering before the statue of Cybele.

1392 (9530). **Apollo and a Woman**. At the left is seated a woman, perhaps Cassandra or Manto, while before her stands Apollo with his bow and quiver.

1393 (8846). **Gods of Healing**. Apollo, Aesculapius and Chiron stand in a group.

1394 (9154). **Marsyas** playing the flute.

1395 (9141). **Marsyas** playing the flute in the presence of Olympus.

To the left, near the window :

1396 (115398). **Micon and Pero**. Micon was condemned to death by starvation, but his life was saved by his daughter Pero who gave him milk from her own breast.

1397 (9040). **The same**.

To the right :

1398 (111211). **Polyphemus and Aeneas**. Aeneas and his companions land to see Polyphemus, upon whose gigantic frame Aeneas gazes in astonishment.

1399 (9537). **Helios with a Woman**.

1400 (8968). **Sophonisbe and Scipio**. The Romans demand that Sophonisbe, their implacable enemy, shall be slain. Scipio endeavours to achieve this and goes to Masinissa.

Below :

1401. **The Origin of Rome**. Representations of various myths con-



nected with the founding of Rome, such as the meeting of Mars and Rhea Silvia, the exposure of Romulus and Remus etc.

Above the entrance to the fifth room:

1402 (9241). **Endymion and Selene.** The goddess of the moon descends to Endymion.

In the passage to Room V.:

1403 (9180). **Sale of Cupids.** An elderly woman carries a basket full of little Cupids which she is selling to young girls.

Farther along on the right wall:

1404 (111213). **Hermaphrodite and Silenus.**

1405 (9271). **Ariadne and Dionysus in Naxos.** Cp. N. 1322.

1406 (111214). **Ares and Aphrodite.** Cp. N. 1379.

1407 (9124). **Wrestling match between Pan and Eros,** with Silenus acting as umpire.

1408 (111480). The meaning of this picture is undetermined. A **woman, seated on a throne** is giving a command to a hero through the mediation of another person.

1409 (9262). **Wrestling Match between Pan and Eros.** Cp. N. 1407.

1410 (9278). **Ariadne and Bacchus in Naxos.** Cp. N. 1322.

1411 (9320). **Hymen.** A youth with a torch and wreath is leaning against a pillar.

1412 (9264). **Hermaphrodite.** A Paniscus approaches a Hermaphrodite.

1413 (111481). **Dionysus** with a Hermaphrodite.

1414 (9050). **Bacchic Scene.**

1415 (9270). **Bacchic Scene.**

On the wall opposite the window:

1416 (8983). **Polyphemus and Galatea.** Polyphemus is seated on a rock and opposite him is Galatea with a fan in her hand.

1417 (8984). **Polyphemus** receiving Galatea's letter. An Eros riding on a dolphin is the bearer of a letter to the Cyclop from his beloved.

1418 (9384). **Narcissus.** Cp. N. 1371.

1419 (8864). **Hylas overpowered by nymphs.** Cp. N. 1351.

1420 (9383). **Narcissus.** Cp. N. 1371.

1421 (9552). **Danae and Perseus.** Acrisius, dreading the fulfilment of an oracle, set his daughter Danae and her son Perseus adrift on the sea in a chest, but they were borne by the waves to the island of Seriphus where Dictys and other fishermen drew the chest ashore and rescued the mother and child. This incident is depicted.

1422 (9382). **Narcissus.** Cp. N. 1371.

1423 (111212). **Danae and Perseus.** Cp. N. 1421.

Above the entrance:

1424 (111483). **Pyramus and Thisbe.** Thisbe, terrified by a lion, returns to the trysting-place and there finds the body of Pyramus who had killed himself, as he believed Thisbe to be dead. She seizes the dagger and thrusts it into her own breast.

1425 (8896). **Phrixus and Helle**. Phrixus stretches out his hand to save his sister Helle who has fallen into the sea.

1426 (8889). **The same**.

1427 (9534). **Apollo and Daphne**. The god endeavours to win the maiden's heart by his music.

1428 (111442). **Poseidon and Amphitrite**, seated on the back of a young Triton.

1429 (9536). **Apollo and Daphne**. Cp. N. 1318.

1430 (9386). **Narcissus**. Cp. N. 1371.

1431 (9246). **Endymion and Selene**. Cp. N. 1402.

1432 (9532). **Apollo and Daphne**. Cp. N. 1318.

On the left wall:

1433 (9048). **Theseus** receiving the skein of thread from Ariadne. Ariadne loved him and gave him the thread so that he might be able to retrace his steps and escape safely from the labyrinth.

1434 (111484). **Bacchus and Ariadne in Naxos**. Cp. 1322.

1435 (8979). **Daedalus and Pasiphae**. At the command of Pasiphae, wife of king Minos, Daedalus makes the image of a cow for her. The queen comes to look at his work.

1436 (27695). **Leda and the swan**.

1437 (9381). **Narcissus** gazing at his own image. Cp. N. 1371.

1438 (9052). **Theseus** forsakes Ariadne and is about to embark.

1439 (9051). **Ariadne** awakes and sees in the distance the ship on which Theseus has sailed away.

1440 (115396). **Theseus** forsakes Ariadne. Cp. N. 1438.

1441 (9047). **Ariadne** forsaken by Theseus. Cp. N. 1436.

1442 (9046). **The same**.

1443 (9550). **Leda with the swan**. Cp. N. 1436.

1444 (9549). **Danae and Eros** with the shower of gold.

Above the entrance to Room III:

1445 (9269). **Bacchus and Silenus**.

In the centre of the room:

1446 (6292). **Statue of Venus**. The goddess is leaning on a pillar. The type of the statue is derived from Praxiteles. It is especially interesting because of the well preserved polychromy.

## Room V.

To the left:

1447 (9133). **Male and Female Centaurs**.

1448 (9295). **Bacchantes**.

1449 (9297). **Bacchantes**.

To the left of the window:

1450 (9218). **Eros as a hunter**.

1451 (9195). **Eros and Psyche**.

1452 (9206). **Eros with several Psyches**.

1453 (9193). **Cupids with Psyche**s.

1454 (9207). **The same**.

Above:

1455 (9179). **Scenes with Cupids** busy treading grapes and making shoes.

In the passage to Room VI:

1456 - 1458 (9121, 9119, 9118). **Satyr** as tight-rope dancer.



Fig. 78. Zephyrus and Chlorys (Phot. Brogi).

On the wall opposite the window note:

1459 (9453). **One of the Dioscuri**, with spear and horse.

1460 (8837). **Cronus**, holding a harp.

1461 (9551). **Zeus** crowned by Nike.

1462 (9455). **One of the Dioscuri**.

1463 (9454). **Demeter**.

1464 (9202). **Zephyrus and Chloris.** Zephyrus, guided by two cupids, flies down to Chloris, who sleeps, guarded by Hypnos (Fig. 78).

Above :

1465 (9542). **Apollo** rests his lyre on a column, and is striking it with the plectrum.

1466 (9456). **Dionysus** with his panther.

1467 (9457). **Demeter** with wheat ears.

Left wall, almost in the middle :

1468 (9020). The meaning of this picture is undetermined. **Two youths** are conversing, one of them being seated.



Fig. 79. Paquius Proculus and his wife (Phot. Brogi).

1469 (9036). **Actor.** Preparation for the performance.

1470 (9019). **Actor**, who probably played the role of a King.

1471 (9022). **Toilet scene.** A young girl, probably the bride, is being arrayed for the wedding.

1472 (8895). **Fragment.** A laurel crowned youth and a woman.

1473 (9021). **Musical performance.**

On the revolving stand near the window :

1474 (9243). **Artemis** with bow and quiver.

- 1475 (8834). **Woman** with flowers.  
 1476 (8978). **Medea** about to slay her children.  
 1477 (9546). **Leda with the swan.**

### Room VI.

Left wall:

#### 1478. **Small Landscapes.**

On the wall opposite window, in middle of left half:

1479 (9058). **Portrait of Paquius Proculus** and his wife. (Fig. 79).

To the right in middle of second highest row:

1480 (110591). **Bacchante.**

Third highest row, the first painting to the left:

1481 (110590). **Satyr** with a Woman probably Ariadne, whom he is showing to Bacchus.

In the two cases in the centre of the room are various objects of different materials, among which note:

1482. **Small head of Aphrodite**, gold rings, a vessel for boiling liquids etc.

### Central Staircase.

Near the window to the left:

1483 (6402). **Female Statue**, much restored. Evidently intended to be a Muse, but the motive is also used for Apollo. The high girdle is an indication that the original cannot have been produced earlier than the fourth century.

To the right:

1484 (6376). **Statue of a Woman**, probably a Muse.

At the entrance to the small Bronzes:

1485 (6305). **Statue of Dionysus** with long curls. The right arm is restored.

At the entrance of the Picture Gallery:

1486 (6309). **Statue of Dionysus**. Only the torso is antique.

### *First Floor.*

## The Collection of Small Bronzes.

Everything in the way of household furnishings found at Pompeii, from statues of the Lares down to kitchen utensils, has been arranged here. All these objects are of incalculable value in the study of the private life of the ancient Romans.

## First room to the left:

In the glass case near the window:

1487. Very beautiful equestrian **Statuette of a Warrior**, supposed to be Alexander. We probably have before us a copy of one of the statues made by Lysippus in celebration of the victories of Alexander. (Fig. 80).

1488 (4894). **Galloping horse**. Cp. N.<sup>o</sup> 1487.

1489 (4909). **Amazon** about to hurl her spear. Possibly a copy of the celebrated statue by Strouglylion. (V. cent. b. Ch.) (Fig. 81).



Fig. 80. Supposed Alexander (Phot. Brogi).

On the marble table to the right of the balcony:

1491 (72991, 72989). **Stands for braziers**.

The case at the end wall is filled chiefly with animals that served as water spouts. Among them are, on the upper shelf:

1492 (4927). **Dog**, pointing its ears.

On the middle shelf:

1493 (4905). **Sow**. Votive offering.

Below :

1494 (5489). **Sacrifice of a pig.**

1495 (4910). **Panther.**

1496 (69795). **Basin with a lion.**

In case at left wall, note on upper shelf at left :

1497 (5371). **Aeneas with his family.**

1498 (5506). **Votive hand.**

1499 (5304). **Winged Sphinx.**

1500 (5535). **Archaic Statuette of a man.**



Fig. 81. Amazon (Phot. Brogi).

On middle shelf, from right to left :

1503, 1504 (5529, 5539). **Archaic Male Statuettes**, one was used as handle for a mirror.

1505 (5530). **Female Statuette**, as handle for mirror.

1506 (5538). **Decoration for a piece of furniture**, with figures of Satyr and Maenad. (Fig. 82).

1507 (5562). **Mirror.** A male figure forms the handle.

1508 (4718). **Mirror.** Male figure as handle.

1509-1511 (5558, 5561, 5569). **Mirrors** with various scenes.

1512-1517 (5534, 5511, 5547, 5549, 5548, 5550). **Antique Statuettes**.

1518 (5332). **Harpocrates** leaning on a club.

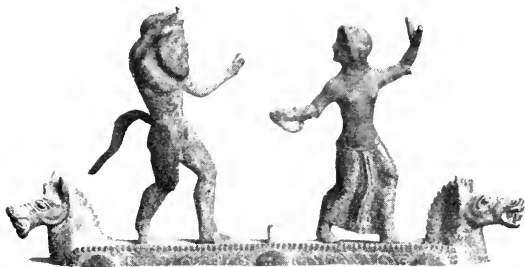


Fig. 82. Satyr and Maenad.

1519 (5242). **Winged Genius** with bunch of grapes.

1521 (5018). **Boy running**.

Below, from left to right :

1522 (5460). **Crescent** with the Capitoline deities.

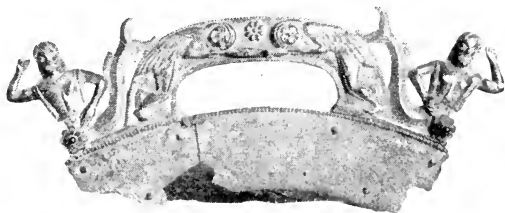


Fig. 83. Handle.

1523. **Winged Satyr**, with bonnet shaped like the head of a swan.

1524-1526 (5553, 5536). **Figures** as handles.

1529 (72981). **Large Handle**. Ionic art (Fig. 83).

1530 (110880). **Archaic Statuette** of a hoplite.

1531 (4949). **Lion** as water-spout.



The case along the right wall contains chiefly statuettes of Lares and Penates found in the Lararia at Pompeii.

Note :

On the upper shelf towards the left :

1532 (5180). **Drunken Hercules** with his club on his shoulder.

Near the middle of the second shelf :

1535 (5185). **Statuette of Hercules**, an imitation of the Farnese Hercules. Cp. N. 280.

To the extreme left and below :

**Statuettes of Artemis, Athena, Zeus, Hermes and other gods.**

In the corners :

1541. **Nine Candelabra** of various sizes and shapes.

## Room II.

In the centre in a glass case :

1542 (72995). **Very beautiful tripod**, evidently intended for ceremonial purposes.

To the left near the window.

1543 (109699). **Large Bronze Bucket** adorned with reliefs.

To the right :

1544 (111571). **Bucket** with double handles.

In the corners :

1545. **Seven Candelabra.**

Opposite the balcony, on the middle shelf of the case to the right :

1550 (111697). **Statuette of Fortuna** with cornucopia and patera. This statuette was found in a niche together with a bronze lamp which probably burned in front of it (Fig. 84).

1552 (5329). **Statuette of Harpocrates** holding a horn of plenty in his left hand.

Statuettes of various deities have been placed in the cases along the side walls. The following deserve attention :

On the upper shelf of the case near the left wall :

1563 (5122). **Minerva** with the owl.

1565 (5288). **Minerva** with patera and spear.

On the middle shelf :

1570. **Venus** unbinding her sandal.

1572 (113257). **Apollo**, leaning on a pillar.

1574 (113259). **Mercury** with a tortoise.

1576 (113258). **Aesculapius**, with a bag of money in his right hand. This differs so completely from the usual type that it seems probable that a statue of Mercury was transformed into an Aesculapius.

1577 (110777). **Seated Artemis**, with pointed crown on her head.

1578 (5199). **Zeus** leaning on a spear.

1580 (5337). **Male Figure** with helmet. Perhaps the youthful Ares.

Below :

1583 (5024). **Artemis** shooting.

1588 (5009). **Bacchus** giving wine to the panther.

1590 (5010). **Nike**, flying down and about to touch the ground. It is a fifth century type. The wings were inserted.

1591 (121462). **Statuette of a Suppliant.**

1592 (5313). **Isis-Fortuna.**



Fig. 84. Statuette of Fortuna (Phot. Brogi).

In the case opposite, on the top shelf:

1594 (5075-5081). **Eight double-headed Herms**, chiefly Bacchic.

On the middle shelf:

1599 (109567). **Relief.** A woman washing her hair.

1601 (5488). **Goat-herd** milking a goat.

Below :

1606 (5026). **Man** resting his foot on a rock, perhaps Demetrius Poliorcetes. Lysippean type.

### Room III.

On marble tables in the centre of the room :

1609-1611 (73144, 73146, 69494). **Various vessels**, with handles decorated with plastic ornaments.

In the corners on either side of the window :

1612, 1613. **Candelabra** and Tripods.

Right wall, at the left end of the case :

1614 (68854). **Large Vase shaped like a bucket**, with repoussé work.

In the next case are various paterae and lamps, the following being noteworthy :

Below, to the right :

1620 (72292). **Silenus** with drinking vessel and wine-skin.

1621-1624 (72255, 72198, 72287, 72253). **Lamps**, decorated with figures.

1625 (72206). **Candelabra** with two saucers for lamps : at the foot of it reclines a Satyr with a wine-skin.

1626-1629 (72254, 72284, 72291, 72199). **Lamps and lamp-stands** decorated with figures.

Against the end wall is a case containing :

1630-1634. **Incense-burners**, vase handles, pedestals and supports of various vessels, most of them decorated with figures.

The case against the left wall contains vessels found for the most part at Pompeii and Herculaneum.

The following deserve notice :

Below :

1636 (73511). **Dish** with a relief of Mars and Venus. The shield and sword of the god are inlaid with silver.

On the middle shelf :

1637 (69501). **Vessel**, the handles of which are decorated with reliefs, one being Silenus flogging a young Satyr.

To the right of the case on an antique marble base :

1647 (68854). Very beautiful **Vase on three feet**. It has two movable handles, which are inlaid with silver and bear an inscription.

### Room IV.

In the case near the balcony :

1648 (4993). **Lamp stand**. A young Satyr carries a lamp, while on the column near him is a head which also serves as lamp.

1649 (4563). **Lamp-stand**. A boy riding on a panther, and an altar with burning sacrifice, stand upon a square base inlaid with silver. From the base rises a pilaster on which hang lamps.

In the corner near the balcony :

1651, 1652. **Chairs** (subsellia) with curved legs, partially restored.

Against the right wall :

1653 (73145). **Amphora** with richly decorated handles.

In the adjoining case are vase handles many of which are shaped as figures. The following deserve notice :

In the fourth division :

1659 (72592). **Handle**. Atys in repose. (Fig. 85).

In the fifth division :

1660 (72823). **Bronze plate** used to decorate a casket. The relief on it represents the meeting of Socrates and Diotima the hetaira.

In the case against the end wall :

1661-1666. **Handles**.

In the case on the left :

1667-1671. **Dice** and **astragali** of bone, theatre tickets, Roman mirrors, bracelets, fibulae etc., also N. 118192: **Female Bust**, personifying Africa.

To the right on an antique marble base :

1672 (73115). Very beautiful **Vase**, the handle of which is supported at the upper end by a winged genius, a swan serving to attach the handle to the body of the vase.

## Room V.

In the centre of the room, on a round marble table :

1673 (73103). **Cratera** exquisitely chased.

Under glass near the window :

1674 (72231). **Lamp-stand** in the form of a tree. From its branches five lamps are suspended by chains.

Opposite :

1675 (72191). **Lamp-stand** in the form of an Ionic column.

In the corner to the left of the window.

1676 (8408). **Marble table** with artistically decorated feet.

Upon it :

1677 (5017). **Statuette of a boy** running.

To the right of the window :

1678 (5008). **Statuette of a youthful Bacchus** with a thyrsus in his right hand. It served as a lamp.



Fig. 85. Atys.

Farther to the right :

1679 (73005). Large **Stand for a brazier**, found in the Baths at Pompeii. It is decorated in front with a cow in allusion to the name of the donor, M. Nigidius Vaccula.

In the case against the right wall :

1680-1689. **Candelabra, lamps, lanterns.**

Ditto in the case at the end of the room.

In the case against the left wall :

1690-1692. **Candelabra**, that can be extended at will, **lamps, tripods, supports for tables.**

## Room VI.

On marble tables and in the glass case near the window :

1693-1697 (5590, 73884, 111048, 72986, 72983, 73018). Various **vessels** for heating liquids. Some of the shapes are artistic.

Against the right wall, in a small glass-case :

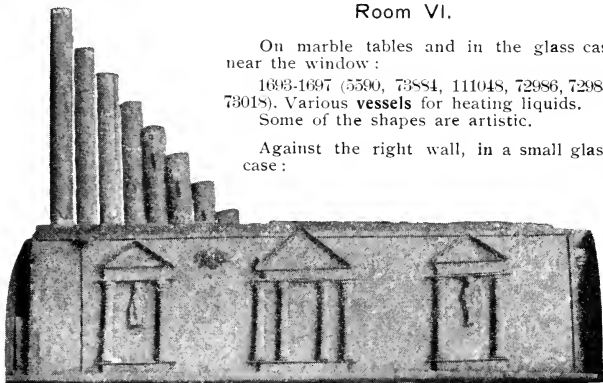


Fig. 86. Syrx.

1698-1703 (69784-69789). **Waterspouts** of various designs, such as a Vase, spear-head, serpent, pine-cone, peacock.

Close by :

1704. **Marble table**, supported by a bronze sphinx.

1705 (73880). **Vessel** for heating liquids.

In the case, in the first division :

1706. **Instruments for architects**, compasses, plummet etc.

In the second division :

1707. **Writing Materials**, inkstands and stili.

Third, fourth, fifth divisions :

1708-1710. **Musical Instruments**, among them a syrx with nine pipes (Fig. 86), another with seven, flutes, tuba etc.

In the case at the end wall :

1711-1714. **Scales and Weights.**

In the case at the left wall, first division to left:

1715 (69904). **Toilet articles** for use after the **bath**. These are hung on a ring.

Second division:

1716 (12549). **Apothecary's scales**.

Third, fourth, fifth divisions:

1717-1719. **Surgical instruments**.

Under the cases:

1721. **Small portable stoves** etc.

## Room VII.

In the centre:

1722. **Cork model of Pompeii**, Scale of 1 : 100. It was begun in 1861 and is added to according as the excavations advance.

Round the walls, above the cases:

1722 bis. **Copies of Pompeian frescoes**.

To the left:

1723 (73003). **Bath**.

In table N.<sup>o</sup> LXII.

1724. **Locks and keys**.

Close by in an unnumbered table, made of dark wood:

1725. **Bracelets and other ornaments**.

Opposite:

Table N.<sup>o</sup> XXVIII:

1727-1732. **Household utensils**, among them hooks for taking meat out of caldrons, or buckets out of wells, fishing-tackle etc.

Close by:

1734 (73007). **Bath**, similar to N.<sup>o</sup> 1723.

Against the rail enclosing the cork model:

1735 (73009). **Brazier**.

1737 (121857). **Small stove**.

Between the couches:

1738 (78613). **Round Bronze Table** on three feet, which are plastically decorated.

1739-1741 (78615, 78616, 78614). Three **couches inlaid** with silver.

Along the rail, to the left of the cork model:

1742. **Leaden receptacle for water**.

1743. **Bronze Seat**.

1744. **Iron grating**.

1745. **Portable stoves**.

In table N.<sup>o</sup> LXIV:

1749. **Numerous strainers**, the holes being arranged in ornamental designs.

To the right in Table LXVI <sup>bis</sup> :

1750-1751. **Harness** for horses, oxen, donkeys. Also an instrument for paring the horn of the hoof, with a representation of a smith shoeing a horse.

Table LXVI :

1752-1754. **Small Bronzes** belonging to the Borgia Collection.

The cases round the walls contain:

1755-1777. Diverse **household utensils** from Pompeii, such as ladles, vessels of every description, water-taps, measures for liquids etc. Agricultural implements are exhibited and there are also moulds and **utensils used by bakers and pastry-cooks**.

### Passage from Room III to the Landing.

Along the wall :

Three **Iron Chests** with bronze decoration. Similar ones stood in the atria of Pompeian houses. Chest N.<sup>o</sup> 1778 is ornamented with busts of gods.

Opposite :

1783 (72985). **Bronze Bisellium**, or seat for two people.

Near it, to the left :

1784 (72997). **Fetters** from the gladiatorial barracks in Pompeii.

1785 (6343). **Statuette of a Satyr** with flute. The motive is derived from the Praxitelean School.

1786 (6346). **Statuette of a Satyr** with a little boy holding a duck.

1787 (6347). **Satyr** holding fruit in his nebris.

1788 (6345). **Bearded Satyr**. Ornament for a fountain.

1789 (6869). **Sphinx** as support for a table. Good Roman decorative work.

### Room of the Small Busts.

To the right, near the window :

1790 (73152). **Folding seat**. The sides were inlaid with ivory.

Right wall :

1791. Two **Bronze Seats**, partially restored.

Near the entrance, to the right :

1792 (73153). **Smaller folding seat**.

In the window :

1793 (6542). **Bust of a young Woman**, bearing a strong resemblance to the so-called Psyche of Capua (N. 269).

Along the walls are glass cases containing small busts etc.

In the middle of the case opposite the Room with Articles of Food:

1794 (6519). **Torso of a Discobolus**, small replica of the celebrated statue by Myron, who succeeded in freeing Art from the fetters of archaism. The bronze original was produced about 450 B. C. The translation into marble is successfully accomplished in the copy before us.

Note the Frescoes, especially such as treat of life in the Forum at Pompeii :

In the corner, to the right of the entrance :

1796 (9070). **Colonnade**, adorned with garlands. In front of it are equestrian statues on high bases.

1797 (9066). **School in the Forum**. Punishment of an evil-doer.

1798 (9064). **Sale of cloth**. The buyer is carefully examining the material.

1799 (8991). **Procession** of guild of carpenters at the festival of the Quinquatrus.

1800 (9071). **Sale of bread**. Above is seated the vendor with loaves of bread lying in front of him.

In the centre case:

1801. **Tissue of asbestos**.

### Room containing articles of food and paints.

The articles of food and the paints that came to light in Pompeii are exhibited here. The pictures on the walls are either still life, or representations of meals and carouses. There are also theatre scenes.

On the wall, opposite window, to right, middle of lowest row :

1802 (9039). **Scene from a tragedy**. A woman holding a child in swaddling bands is suggestive of Auge and Telephos. Cp. N. 1267.

To the left :

1803 (9037). **Scene from a comedy**. A slave is jesting with a hetaira. In order to avert the evil eye, he makes a gesture that protects him from its baleful power.

To the right :

1804 (9035). **Scene from a comedy**. A father surprises his son or his slave in the company of a hetaira.

Above N. 1802 :

1805 (9034). Resembles the Mosaic by Dioscurides N. 167.

To the left of the door, in the highest row :

1806 (9015). **Symposium**. Four people are engaged in a symposium. Music has been provided for their entertainment.

1807 (9024). **Symposium-scene**. A man is pouring the contents of a drinking-horn into his mouth. Near him is a hetaira to whom a female slave is bringing a jewel-casket.

1808 (9016). **Symposium of hetairae**.

Second row :

1809 (111482). **Four Scenes in an inn**. Lovers, tipplers, gambling and quarrelling, till the host turns them out: «itis foras rixsatis», that is to say: «Begone with you, quarrel outside».

Beneath this are three pictures representing the three stages of a meal. They originally adorned a triclinium.

1810 (120030). **The Commencement**. The guests are reclining at table and a boy brings in dishes. Music and singing accompany the meal.



1811 (120031). **Continuation.** The musicians have gone, but the guests are still drinking and the singing has begun.

1812 (120029). **End of the Banquet.** The guests are rising but one of them cannot stand up without assistance.

In the centre of the room :

1813 (9774). **Pillar** from the large fuller's establishment (*fullonica*) at Pompeii. The white woollen garments are cleansed in a basin where they are trodden under foot; another fuller works at them with teasels, a third brings a clothes-horse and vessel with sulphur for fumigation. After these processes, the garments are pressed and inspected.

In the cases along the walls, beginning at the door opposite the window :

1814. **Bread, paints, shells, tissues, leather soles, rope, thread, asphalt, sulphur, tar, vegetables, figs, dates, nuts, kernels of pinecones, egg-shells, fish bones, locust-beans, raisins, garlic, filberts, almonds, chestnuts, onions, pears.**

In two round showcases, centre of room :

1815. **Paints.**

In the square case :

1816. **Figs, grapes, grains of corn**, also oils and grease in glasses.



Fig. 87. Pero and Micon.

A narrow spiral staircase leads out from the Room of the small Bronzes and gives access to the second floor of the Museum.

## *Top Floor.*

## **Room of the Majolicas.**

The art of glazing terra-cotta was probably first practised in Egypt, but must have been introduced into Italy, for the series of majolicas before us show distinct traces of their Italian origin. All the specimens exhibited here were found in Pompeii.

Opposite the entrance :

1817. **Case I.** Vessels with griffins, toads, and lions.

1818. **Case II.** Ram, crocodile, children etc.

1819. **Case III.** Vessels in the form of ducks and cocks, Silenus and Egyptian gods.

1820. **Case IV.** Vessels of every description, lamps.

1821 (6382). **Statuette of the youthful Hercules.** The feet and one hand are restored.



Fig. 88. Tazza Farnese, exterior.

1822. **Case V.** Lamps.

1823. **Case VI.** Group. Pero giving her father Micon the milk of her own breast. Cp. N. 1396 (Fig. 87). Drunken Virago.

At the window :

1824. **Show case** with carvings in ivory and bone, used in part to ornament wooden caskets. In addition, a Statuette of Marsyas bound to the tree, probably transformed into a support after the fashion of Atlas. Also, a copy of the Farnese Bull, in high relief.

1825. **Show case** of smaller objects in bone.

1826 (72990). **Bronze Labrum** inlaid with silver.

1827. **Paintings and Stucco Reliefs**. Note N. 9578, an athlete resting.



Fig. 89. Tazza Farnese, interior.

## Glass Rooms.

### Room I.

In front of the window on a pillar :

1828 (124700). **Alabaster Vase** containing ashes.

1829. **Show case** with articles for the toilet and needlework requisites, spindles, various kinds of needles, buttons, needlecases, toothpicks, thimbles, mirrors, combs etc.

1830. **Show case** containing glasses amongst which are some made in double layers.

1831-1840. **Wall cases I-X.** Common Roman glass coloured green or yellow. Bottles, ointment flasks, bowls etc.

In the centre of the room :

1841 (6111). **Statuette of a boy playing with a goose**, an ornament for a fountain.

## Room II.

In front of the window under a glass shade:

1842 (13521). **The celebrated Vase of blue glass**, excelling even the Portland Vase, found at Pompeii in a tomb appertaining to the Villa of the Mosaic Columns. The shape is first perfected in an opaque white glassy substance, a transparent blue glass vase being blown inside the first. Subsequently the figures were carved on the white outer layer, parts of this being taken away altogether so that the under lying blue became visible as a background for the white figures. The whole vase is covered with a network of vine tendrils between which are vintage scenes enacted by winged genii. To the accompaniment of flutes the grapes are picked and trodden. The vase was used as a cinerary urn.

In front of the statue :

1843. **Show case** in which a twohandled goblet of rock crystal is pre-eminent (124701).

In the centre of the room :

1844 (6365). **Statue of a maiden or nymph**, seated half draped upon a rock, trying to adjust her sandal. Beside her is a pitcher. The subject is Hellenistic derived possibly from the so-called Victory unbinding her sandal. The style is reminiscent of the Tyche of Antioch by Eutychides who belonged to the Lysippean school.

Against the walls :

1845-1854. **Show cases I-X.** Vases etc. of glass and other materials. In the last case two rectangular glass tiles (13634 and 13639), in which the figures are drawn upon a gold ground, should be observed.

Behind the statue :

1855. **Show case** with magnificent bowls of speckled glass etc.

Near the entrance to the next room :

1856 (111383). **Statuette of Venus Anadyomene**, the hair painted yellow.

On the walls :

1857. **Stucco reliefs** with Centaurs and Bacchantes.

## Rooms of the Precious Metals.

### Gold Room.

Near the window, under a glass :

1858 (27611). So-called **Tazza Farnese**, a sardonyx, grey on a brown ground, thickly veined. It is one of the largest known cameos in the

form of a vessel with a flat bottom and curved lip. On the outside an aegis with Medusa head is cut, the rim of the aegis being crumpled in many places, and from behind it dart little serpents. The Medusa is of the ancient type with snakes under her chin and wings in her hair, but the face has the expression of pathos to be found only in later work. (Fig. 88). The inside is adorned with a relief of eight figures (Fig. 89). The scene is agricultural. The youth in the centre with the features of a satyr supports with his right hand a plough and yoke and owing to the presence of the couched sphinx below the action is supposed to take place in Egypt. To the left is the Nile. The youth in front of him is Triptolemus Horus, the inventor of the plough. He holds the ploughshare in his left hand and bears the seed in a wallet. Above him are the Etesian winds, looked upon as the cause of the seed-distributing floods because they were thought to drive back the water at the mouth of the river. The woman seated upon the sphinx is Euthemia, the goddess of rains and floods. On her right recline the Horae, the two seasons of especial importance to Egypt. This cameo was produced in the time of Augustus and surely made in Alexandria. In the year 1471 Lorenzo dei Medici inherited it from Pope Paul the Second and it passed from him into the possession of the Farnese. The hole in the centre probably dates from the Middle Ages.

1859. **Show case** containing gold rings embellished with precious stones, engraved gems, cameos etc. N. 124688 depicts Leda with the swan. In two cases the rings still encircle the mummied fingers of the original wearers.

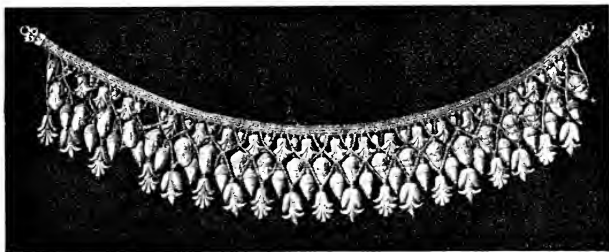


Fig. 90. Necklets.

In the centre of the room :

1860 (6278). **Statuette of Apollo** in the attitude of the Apollo Lykios of Praxiteles. The right arm is raised above the head.

Behind the statue :

1861. Another **show case** of rings of various kinds. In some cases only the gems are antique, others belong to post-classical times.

On the walls :

1862. **Wall case I.** Earrings, necklaces and a few Byzantine objects from the Borgia Collection. N. 25000, a large Gold lamp for two flames, found at Pompeii.

1863. **Wall case II.** N. 110602, **Statuette of Venus Anadyomene** with

gold bracelets and chain. N. 24893, Diadem with golden pomegranates and butterflies. Pendants (bullae) earrings, snake bracelets etc.

1864. **Wall case III.** Gold ornaments from the Stevens Collection. Those found in Cumae \*) bear the number of the tomb in which they were discovered, others are from Tarentum. One series is of Etruscan workmanship. There is also a gold bar of Byzantine origin used for coinage, stamped with four impressions belonging to officials at the Mint.

1865. **Wall case IV.** contains principally necklets. A very beautiful specimen is N. 24883 with Silenus-masks, acorns, palmettes, and lotus flowers (Fig. 90). N. 24852, a gold Bull with an inscription, is considered to be a forgery.

1866, 1867. **Wall cases V. and VI.** Wreaths, necklets, bracelets, earrings.

1868. **Wall case VII.** N. 24655, Gold feather similar to those found



Fig. 91. Drinking cups with centaures.

in the Sardinian town Nora, dating back to Phoenician influence. These feathers were bound upon the forehead of the deceased. The case also contains diadems and wreaths. N.º 110834, a little purse of gold thread.

1869-1871. **Wall cases VIII. - X.** Bracelets from Herculaneum and Pompeii. Necklets and gold tissue from Pompeii etc.

1872, 1873 (6292, 126248). **Statuettes of Venus Anadyomene** with remains of painting.

On the walls :

1874. **Stucco reliefs**, cp. N.º 1857.

### Silver Room.

At the window under a glass shade :

1875 (25289). **Bucket** with bath scenes in embossed work.

\*) *The ornaments from Cumae are soon to be arranged (together with other objects found at that place) in a separate room.*

In the centre of the room to the left :

**1876. Show case 1.** Nos. 25380 - 25381. Two cups adorned with masks and cupids riding on beasts in embossed work. They resemble the Bosco Reale vessels in the Louvre. 75091, octagonal inkstand with the days of the week, silver on bronze.

To the right :

**1877. Show case II.** Two drinking cups with false bottoms. They are decorated with cupids and centaurs. They make a pair, matching exactly and may be considered the most perfect specimens of good taste and artistic style. They were found in the Casa dell'argenteria in the Strada di Mercurio in Pompeii. 125709 - 125710. Statuettes found in a shrine of the Lares at Scafati. 25492-25493: Two disks, meant to be hung up, with busts of Apollo and Artemis.



Fig. 92. Drinking cups with centaures.

In the centre of the room :

**1878 (6279). Statue of Artemis** the huntress. She is pursuing the quarry accompanied by her dog. She has just shot off an arrow. Cp. N.º 239.

Farther back on the left :

**1879. Show case III.** 25300. Goblet with handle adorned with ivy and vine tendrils in relief. N.º 25301 is a similar goblet, but without a handle, embossed with the apotheosis of Homer (Fig. 93). The poet holding a scroll is being carried up to the sky by an eagle. On one side the Iliad is represented by a woman bearing arms, on the other the Odyssey by a woman with an oar.

To the right :

**1880. Show case IV.** Nos. 35378-25379, goblets ornamented with ivy leaves and berries, 109688, miniature skeleton, these were often handed round at a feast to remind the guests of their approaching end and to accentuate their appreciation of present enjoyment. Cp. Nos. 157 and 163.

Around the walls :

1881. **Wall case I. N. 25490**, Circular Relief, the reverse side was used as a mirror. Probably a representation of the forsaken Dido comforted by Eros and her handmaidens, though the principal figure has also been taken for Phaedra. Further on are statuettes of gods and a goblet ornamented with a battle of Amazons.

1882-1892. **Wall cases II. XII.** Various vases, some with inscriptions, mirrors, strainers, spoons etc. Also fragments of utensils.

### Armoury.

1893. **Wall paintings** from graves at Paestum representing warriors on horse and foot returning with booty. This was to do honour to the dead who was also held to be victor. The peculiarities of the armour refer to the Oscan-Samnite dwellers in Campania who were entirely under Etruscan influence. The ornamental headgear of the horses is still to be seen in that district. The plumed helmets and identical cuirasses and belts are depicted on vases found during excavations in Campania.

On the walls are hung :

1894. Large **Tubae**, such as were used at gladiatorial combats. Found in Pompeii.

Opposite the entrance :

1895. **Leg of a Table** in the form of a Victory with a trophy.

In the centre under a glass shade:

1896 (69089). Bronze **oenochoe**. The handle is decorated with a quadriga.

In front of the window :

1897. **Two richly ornamented gladiators helmets**, from the barracks of the gladiators at Pompeii. On one (5673) is represented the downfall of Troy (Fig. 94), on the other (5674) the apotheosis of Rome.



Fig. 93. Goblet with the apotheosis of Homer.



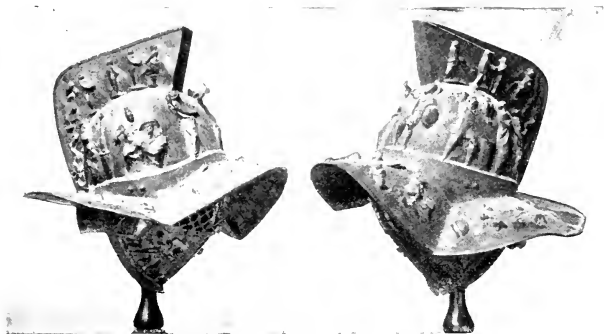


Fig. 94. Gladiators helmets (Phot. Brogi).

By the window, in two small show cases :

1898. Collection of **slings** dating from the siege of Asculum in the war between Caesar and Pompey and the later siege of Perugia.

At the door leading into the next room :

1899. **Show case** containing four large greaves (5644-5648).

Around the walls :

1900-1909. **Wall cases**

**I-X.** Weapons of all kinds. Amongst them are especially noteworthy (to the left, counting from the entrance): Case II. 5656, Gladiators helmet ornamented with a scene from Roman mythology. II. 5637 and III. 5639: Shoulder-piece of a retiarius (galerus). IV. 5686 Girdle of which the leather lining is still intact. V. 5735, Osco-Samnite breastplate, which must have been brought from Campania to Ruvo (Fig. 95). VI. Head guard and breast plate for a horse. VII. 5744, Helmet of which the side-pieces are adorned with Nereids. VIII. 5846, Cock, a military emblem.

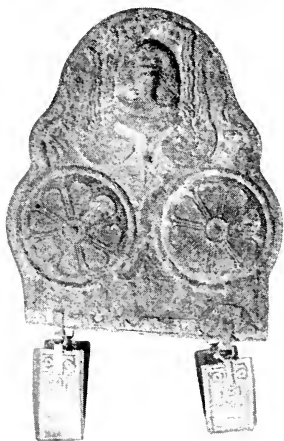


Fig. 95. Osco-Samnite breastplate.

## Collection of Papyri (\*).

Papyrus takes a prominent place amongst writing materials from the very earliest times. Used first in Egypt, it maintained its superiority from 3000 B. C. (the assumed date of the Prisse Papyrus now in Paris) until 1000 A. D. when it was ousted by the Arabian manufactory of paper. The papyrus plant (*cyperus papyrus*) formerly grew freely in the marshy districts of Lower Egypt. Today it has quite disappeared there but is sometimes seen on the upper reaches of the Nile. The wild *cyperus syriacus* which grows in Syria and Sicily differs slightly from the Egyptian variety. According to Pliny (N. H. 13, 68-81)

the material was prepared in the following way. The triangular stalk of the papyrus was cut into equal lengths and these sliced lengthways into as many fine broad strips as possible. These were laid horizontally alongside of one another and on the top was placed a second layer perpendicular to the first. This double block was squeezed with the help of a certain gummy substance into a compact mass and then dried. The



Fig. 96. Coins of electron.

resulting single leaves could thereupon be stuck together and formed into long or short rolls. From the seventh century onwards papyrus as a writing material was exported especially to Greece. The manufactories that sprang up abroad, particularly in Rome, did not actually produce papyri but transformed the raw material imported from Egypt into a locally popular form. Between the years 1752 and 1754 a large number of rolls of papyrus were found in various parts of a house in



Fig. 97. Didrachme.

Herculaneum, hence called the Villa dei papyri. They were carbonised, unfortunately not through the action of fire as at first supposed, but through the evaporation of the oxygen which they contained. They had to be excavated from the deposit of ashes which had become as hard as stone. This as may be imagined was a difficult task and more-

\* This will probably soon be moved into other rooms farther back in order to make room for the exhibition of the Stevens Collection in the place they now occupy.

over, before the nature of the rolls was recognised many were damaged. They were first taken for blocks of coal, proved by the name *bottega del carbonajo* (coal-merchant's shop) which was given to the room in which they were found. The peculiar nature of the rolls was only realised after the accidental recognition of certain letters inscribed on them and their subsequent removal was more carefully undertaken. There was great joy at the discovery of a library of the first century A. D. but of what use were these sealed and blackened rolls if they could not be deciphered. One hears a great deal nowadays of new



Fig. 98. Tetradrachme of Leontini.

papyri finds and the difficulties of translating them, but these are nothing compared to those with which the translator of the Herculean papyri had to contend. Rolls found in Egypt in the present day have preserved their nature and flexibility whereas these referred to are merely carbon and may be destroyed by a breath. Several attempts have been made to decipher them; amongst other expedients Paderni cut them into strips in order to get at the inner side, but all in vain, this procedure resulting indeed in most cases in the complete destruction of the rolls. The only successful method of dealing with them is the following



Fig. 99. Tetradrachme of Syracuse.

which was adopted by the Jesuit Antonio Piaggio who was sent for from Rome to Naples on purpose. His method, which is still practised, is as follows. The roll is laid upon and suspended between two wadded arms. Isinglass is pasted on the outer side and to the isinglass are fastened silken threads which are attached above to reels. The attempt is then made to separate the upper from the under layer by means of a needle. When a portion containing several columns has thus been

successfully separated from the mass, it is cut off and pasted on a sheet of paper. The roll is thus treated until it has been entirely unwound. It is obvious that this treatment results in the loss of the outer layer of the papyrus but this is no disadvantage as all the Herculanean papyri have been inscribed on the inner layer only. The rescued portions are read and copied, a most difficult task as the black letters can only be distinguished from the black ground because they have left marks that shine. To accomplish the work at all, very good light is



Fig. 100. Decadrachme of Syracuse.

essential. Another difficulty arises because fragments of the preceding or following layer frequently stick (these are the so-called „*sovrapposti*“ or „*sottoposti*“) and if not recognised to be extraneous, confuse the text.

In order that the newly discovered rolls should be read and interpreted, King Charles founded the *Accademia ercolanese* in the year 1755, but the first volume of the Collection (*Herculanensium voluminum quae supersunt tomus I.*) was not ready for publication until 1793. The



Fig. 101. Tetrachme of Gortyne.

political troubles of succeeding years (it was during this period that the French removed the papyri for safety to Palermo) retarded progress and the second volume did not appear until 1809. Unfortunately the papyri did not yield the literary treasures that had been hoped for. They are mostly the writings of Philodemus the Epicurean who never achieved distinction so that no great gain has accrued to literature. Nevertheless the results are not to be despised.

The total number of rolls found is 1810; of these 585 have been completely and 206 partially unrolled; in 169 cases the attempt was unsuccessful; 25 were given away, 17 from Palermo to the Prince of Wales and 6 others were kept by Napoleon as a souvenir of his first consulship in the year 1803; one was taken by the Commandant of Portici and one was sent in 1892 to the Ministry of Education. There still remain 825 to be dealt with. Amongst those unrolled the greater part are in Greek, only 42 being in Latin and these mostly in bad condition perhaps owing to the treatment to which they were subjected in Rome on their introduction from Egypt.



Fig. 102. Tetradrachme of Alexander.

The titles and authors' names are seldom forthcoming because it is very hard to get at the commencement of the rolls and towards the end where the name is usually given again, the difficulty of deciphering increases. The protruding label on which this information was inscribed is lost in every case and only in two cases can we positively identify the umbilicus or wooden roller round which the papyri were wound.

To the Papyri Collection belong:

1911 (110568). The **wax tablets** discovered on the third and fifth of July 1875 in the house of the banker Caecilius Jucundus (Cp. N. 810, Fig. 46). They deal with receipts for auctions and accounts of sums of money paid over to the owners of sale lots.

The banker (argentarius) evidently not only held the auction but frequently advanced the probable receipts after subtracting of course the taxes and commission due. These accounts were duplicated and one copy of the original was sealed and locked away in the presence of witnesses, the other being left exposed so that it could be referred to at any moment. The wax on which they were written has vanished, the wooden tablets themselves are charred but the characters are still legible owing to the fact that the stylus penetrated the thin layer of wax and made an impression on the underlying wood.



Fig. 103. Coin of Syracuse.

1912 (116325 - 116328). **Wax tablets**, somewhat damaged, found in 1887.

At the door of the Coin Room :

1913 (6386). **Herm of Silenus.**

1914 (6384). **Herm of Hercules.**

## The Collection of Coins.

Amongst the ninety thousand specimens, acquired from various collections and by recent purchase, now brought together in the National



Fig. 104. Tetradrachme of Perseus.

Museum, a selection of one thousand and sixty three coins, arranged according to countries and periods, is here shown to illustrate the history of coinage from the earliest times down to the present day.



Fig. 105. Tetradrachme of Myrina.

Cases I. - V.

**1915. Artistic Development. First Period (600-474 B. C.).** As the ancient coins are not dated they can only be identified by their shape, the metal of which they are made, the stamping, lettering etc. In the place of original methods of exchange, came the standard based on the

value of cattle. When with increase of trade this standard no longer sufficed, metal of all kinds was substituted. Coinage only comes into existence when a recognised stamp determines the weight and value of a piece of metal. The oldest coins were probably stamped in Lydia. These are the pale yellow electron coins (N. 4, Fig. 96), a mixture of gold and silver, as the separation of metals was not yet understood. In Greece the invention of coins is ascribed to the Argive king Pheidon, in Rome to Servius Tullius. The oldest coins are stamped on one side only and have on the reverse a dent (*quadratum incusum*) owing to the fact that they were placed upon a projecting support to steady them during the process of stamping. In the case of a few towns in Southern Italy the stamp was raised one side and incused on the reverse. Of course this was only possible with very thin pieces of metal (N. 13, Fig. 97). The standard of weight for coins is the Babylonian. The art of the medallists naturally follows in the footsteps of the greater artists. The reproduction of heads such as that of the Apollo on the tetradrachmas of Leontini (N. 25, Fig. 98) is still rare.



Fig. 106. Didrachme of Naples.

*Second Period, 474-415 B. C.* Here the transition from the archaic to the best period of Sculpture exemplified in the work of Myron, Phidias and Polyclitus can be easily recognised. The excellent delineation of a goddess on the tetradrachmas of Syracuse (N. 79, Fig. 99), by a number of medallists is well known and belongs to this period.



Fig. 107. Didrachme of Metaponto.

the rest in beauty (N. 139, Fig. 100) but other Greek cities share in the progress of the art (N. 95, Fig. 101).

*Fourth Period, 350-250 B. C.* In the time of Alexander and his successors there arose many types of divine and idealised portrait-heads, all showing more or less the influence of Lysippus (N. 148, Fig. 102 and N. 212, Fig. 103). The art of Scopas is suggested in the Nike of Samothrace on the coins of Demetrius Poliorcetes. Together with this Greek influence in Southern Italy, Roman influence also comes into play as is seen in the Roman-Campanian issues of coins.



Fig. 108. Gold Monney of Sylla.

*Fifth Period, 250-50 B. C.*

After maintaining itself at its height for a short time (N. 222, Fig.

104 and N. 228, Fig. 105) the art declined rapidly, losing the easy grace of the time when the Greek cities were free.

#### Cases V. - VI.

**1916. Greek coins from Southern Italy.** The coins of separate cities are arranged in topographical order, beginning with Cales, then come Capua, Cumae etc. down to Terina. Note the dedrachma from Naples with the head of the Siren (N. 264, Fig. 106) and that from Metapontum with the wheatear on the reverse (N. 304, Fig. 107).



Fig. 109. Silver Money of J. Caesar.

#### Case VII.

**1917. The Italic Aes grave.** The Italic people who were not under Greek influence used copper coinage in their exchange with Rome. The unit weighing about a pound was the As, which was divided into 12 — semis, 1/3 — triens, 1/4 quadrans, 1/6 sextans, 1/12 — uncia. In a few cities where the coinage is more artistic the production was probably in the hands of Greeks.

#### Cases VIII. - X.

**1918. Aes rude and signatum.**

Coins from the city of Rome. The name pecunia, from pecus, testifies to the original animal standard of value. Servius Tullius is supposed to have been the first to have a token stamped upon the bronze used as money (aes signatum). But even so scales and, for division, a hammer were necessary. The proper system of coinage only begins with the aes grave — 327 gr. The as was stamped with the double-headed Janus, the semis, triens, quadrans, sextans and uncia with the heads of Jupiter, Pallas, Hercules, Mercury and a helmeted Rome. On the reverse of each is the forepart of a ship.



Fig. 110. Gold Money of M. Brutus.



Fig. 111. Gold Money of Augustus.

Soon after this the officials in charge of the Mint (tresviri monetales) altered the issue of silver coinage and stamped it with their own names. After the Social war gold coins were issued, exceptionally at first and later on in ever increasing quantities. Note N. 476 with Venus and Cupid (Fig. 108), N. 486 with Julius Caesar (Fig. 109) and N. 488 with Brutus (Fig. 110).

Gradually the weight of the As diminished, at the beginning of the first Punic war to 1/3, later to 1/6, 1/12 and even 1/24 of its original value. At that time silver coins were first struck, bearing the helmeted image of Rome and on the reverse the Dioscuri.



## Cases X. - XIII.

**1919. Imperial Coins.** In coins of the time of Augustus it is noteworthy that some political incident is usually depicted on the reverse. From 15 B. C. the emperor reserved the monopoly of issuing gold and silver coin, the copper currency being issued by the Senate. At this time coins made of aurichalcum, a mixture of copper, tin and zinc, were also in use. In the history of coinage the reign of Nero is important both on account of his revision of the standard of weights and the alteration in types. Under his successors the currency was still used



Fig. 112. As of Drusus, Son of Tiberius.

as a reminder of political events. The diminishing of weights and the debasing of metals continued and of course the minting gradually became worse and worse. Note the beautiful gold coin bearing with the head of Augustus, on the reverse being Myron's cow (N. 511, Fig. 111), the as with head of Drusus (N. 540, Fig. 112), the aurichalcum as with head of Nero (N. 563, Fig. 113), the gold coin of Pertinax (N. 663, Fig. 114) the silver coin of Caracalla (N. 660, Fig. 115), and the gold coin of Probus (N. 683, Fig. 116).

At the end of the show cases devoted to imperial currency are a few **medals** which are not properly coins. N. 706, the gold medal of Augustus, found at Pompeii in 1759 is unique (N. 706, Fig. 117). On the reverse is an archaic figure of Artemis (Cp. 106, p. 14). N. 708, the bronze medal of the younger Faustina is also a particularly fine coin.



Fig. 113. As in aurichalcum of Neron.

## Cases XIV. - XIX.

**1720. Mediaeval and modern coins.** Rare and especially interesting specimens from Southern Italy. Note the coin with head of Sergius I. Duke of Naples (N. 722, Fig. 118), that with Charles I. of Anjou (N. 748, Fig. 119) and that with Henry of Lorraine, dating from the period of the revolution brought about by Masaniello (N. 843,

Fig. 120). Case XVII, contains coins of foreign states and rulers. Case XVIII, proof specimens from the different mints. Case XIX is devoted to coins of the House of Savoy.

#### Cases XX - XXV.



Fig. 114. Gold Money of Pertinax.

**1921. Medals.** Of these there are about 7000 specimens. The larger works of art of the Renaissance are exhibited in one of the rooms of the picture gallery. Cases XX. - XXI. contain medals struck in the various countries of Europe. The remainder contain Neapolitan issues under the Bourbons and medals representing the Kings of Italy since 1860.

In the corners of the room :

1922 (6287). **Statuette of Aphrodite**, type of Venus Genetrix.

1923 (6389). **Male Statuette**.

1924 (126249). **Statuette of a man**, probably a Hellenic ruler represented as a Doryphorus.

1925 (283). **Female Statuette** with well preserved colouring. Very probably Charis, the goddess of Grace. A maiden dressed in a thin transparent chiton, reminiscent of the Aphrodite of Alcamenes, but of later workmanship. Perhaps to be ascribed to Timotheus, an Athenian sculptor who lived in the fourth century B. C.



Fig. 115. Silver Money of Caracalla.

In the same room are exhibited :

## Engraved Stones



Fig. 116. Gold Money of Probus.

About two thousand are shewn in six cases. The cameos are divided from the actual gems but they are not arranged in chronological order. Many come from the collection of Lorenzo dei Medici and can be distinguished by the letters LAUR.MED. engraved upon them. Many date from the sixteenth and seventeenth

centuries. Some of the principal specimens are mentioned below.

In the centre of the room :

1926. In the first case, N. 6, Sardonyx with four figures, Daedalus

fastening the wings of Icarus. N. 8, Sardonyx, Dionysus leaning upon a satyr is standing in a chariot drawn by two Psyches. N. 12, Sardonyx, Victory in a Chariot, the work of Sostratos. N. 16, Sardonyx. Battle between Zeus and the giants, the work of Athenion; a remarkably beautiful specimen. N. 26, Aphrodite with a nest of Cupids. N. 65. Copy of the Farnese Bull unfortunately only partially preserved.



Fig. 117. Gold Medals of Augustus.

1927. Of those contained in the **third case**, mostly Roman, the following are noticeable. N. 213, Cornelian, representing the defeat of Marsyas. His pupil Olympos seeks to move Apollo through his prayers, to cancel the horrid doom of Marsyas, who is to be flayed alive. The workmanship is excellent. N. 232. Amethyst. Artemis with a torch, the work of Apollonius. N. 254, Cornelian. Achilles admiring the weapons newly brought by Thetis, cut by Dioscurides. Both stones are the very finest specimens of what can be done in the art of engraving gems.



Fig. 118. Money of Sergius I., Duke of Naples.

1928. The **case by the window** contains mostly gems found in Pompeii. The best is probably N. 27665 representing a sacrifice. A woman bringing a basket of flowers to a herm, to the accompaniment of flutes.

In the Papyri Room are three tables, containing gems, mostly modern:

1929-1931. In the room in which the remaining Coins are kept in **twelve safes**, are one or two Statuettes, decorative work.

Near the window, to the right :

1932 (6401). **Female Statuette.** The head is antique but does not belong to the body. Both forearms are restored. The attributes are lacking so there is no means of identifying the original.

1933 (6259). **Female Statuette.** Head probably does not belong to the body. Hands restored, the right was lowered and probably held a patera. The type can be traced back to the fifth century, perhaps a Demeter or Kore.



Fig. 119. Money of Charles I. of Anjou.

with a sort of hood. He leans with his left elbow on a tree trunk.

1937 (6381). **Seated Athlete.**

1938 (6403). **Female Statuette.** A woman seated upon a rock, raising her right arm. Perhaps intended to be a muse but the absence of attributes makes her identity doubtful.

1934. **Nude youth,** perhaps Hermes, leaning upon an archaistic figure. The motive is Praxitelean.

Left wall :

1935 (6380). **Statuette** of a nude man after the Alexander with the spear by Lysippus.

1936 (6348). **Statuette of Priapus.** Both hands restored. The god wears a long flowing beard and his head is covered



Fig. 120. Money of Henri of Lorraine.

Returning through the Coin Room we come to the

## Collection of Vases

From the earliest times clay vases have been made as receptacles for the preservation of liquids and for other purposes and it is quite natural that men should have sought to make them not merely useful but ornamental. Owing to the fact that broken fragments of clay could not serve any subsequent purpose and therefore have been found in great quantities during our excavations we have the glorious possibility of reconstructing for ourselves the Civilisation of a long buried race, in as far as it was capable of expression in their manufacture and use of earthenware.

The adaptation of mineral dyes, the sifting of the clay, and then the discovery of the potter's wheel and the furnace gave great impulse to the art of the potter, but these improvements and inventions did not become universal property. For a long time the finer glaze used in Greece gave her an advantage over other countries so that Greek vases were a much sought after commodity in the trade.

In the earliest times, referred to as the Mycenaean period, the vases were adorned with marine objects. Figures of men and animals are comparatively rare. Later, these gave place to so-called geometric designs, patterns originating partly at the weaver's loom. In contrast to this there developed the Corinthian style under Oriental influence in which the body of the vase is divided into bands filled in with animal figures. The Geometric style passes through the Early Corinthian before giving way to the Corinthian proper. Corinthian vases also had a great vogue in Italy but were soon displaced by the Athenian which were first painted with black figures on a red ground and later with red figures on a black ground, in the latter case the body of the vase being entirely black. This is the golden age of Vase painting, which was followed by a steady decline. Vase painting was begun in Southern Italy just in the period of transition from the best to the later style.

According to Patroni the vases were used there only for burial purposes and this conclusion he justifies by assuming that the scenes depicted represent the tomb itself or a continued existence in Elysium. Besides the painted vases there have been found in Campania *Bucchero* vases produced under Etruscan influence. These are permeated with a black dye and are seldom if ever found in Greek cities though they exist in large quantities in those towns which have been under Etruscan rule.

The recent translation of the Vases in the present rooms has considerably interfered with their proper sequence but the available space was regrettably limited. The numbers of the various cases must therefore be noted.

1939. Case I. contains the **oldest specimens**, similar to those exhibited in the prehistoric section. They belong for the most part to the iron age, some may be even older. The variety in colouring is usually due to the varying degrees of heat in the firing.

1940. Case II. **Campanian Bucchero ware**. Notice especially an *Oinochoe* with an Etruscan inscription (*limurce sta pruchum*). The *Bucchero* vases of purely Etruscan origin (Case XV.) are somewhat different.

1941. Cases III. - VII. **Archaic Vases** from Apulia. Those from Northern Apulia (Canosa) must be distinguished from those from Tarentum and the Salentine peninsula.

1942. Case VIII. **Vases** with geometric designs from **Cumae**.

### Figured Vases.

In the last room:

1943. Case IX. **Black figured vases** from Campania.

1944-1945. Cases X. - XI. **Campanian imitations** of Attic vases.

1946. Cases XII. - XIII. **Vases from Saticola** (S. Agata dei Goti), for the most part imitations of Attic vases of the painted style. The vases, regular bell-shaped craterae, are mostly adorned with Bacchic scenes in front and draped figures at the back.

1947. Cases XIV. - XV. **Vases from Cumae**. The shapes are various. The paintings have to do chiefly with funeral monuments. Note in

Case XIV, to the left, on the second shelf N. 1990 \*) depicting the apotheosis of Hercules and directly below it, N. 2231, Ariadne adorning herself for her marriage with Dionysus.

1948. Case XVI. **Vases from Abella.** They resemble those from Paestum in drawing, but differ in the shapes and colours.

1949. Cases XVII. - XVIII. **Vases from Paestum,** amongst them one (N. 2873) representing Hercules with the Hesperides, the work of Assteas. Two others by the same artist (Cadmus with the dragon, Fig. 121, and

Phrixos with Helle) are placed on Cases XXVI. and XIX. Paestum according to its pottery belongs rather to Campania than to Lucania.



Fig. 121. Cadmos with the dragon.

1951. Cases XXIV. - XXXVII. **Vases from Apulia** and the factories of Ruvo and Canosa. Notice on the lowest shelf of Case XXVII. N. 3231, the Theft of the Palladium and the contest between Apollo and Marsyas (Fig. 122). The drawing here approximates to that on the Attic vases (N. 2910, to the right on the second shelf of Case XXX). Diomedes with the steeds of Rhesos. The platters decorated with fishes remind one that fish was served and eaten on them originally. The inner grooved portion was for the sauce.

In the room of the Greek Vases :

1952. Case XXXVIII. **Vases painted red after firing.** On the top shelf, N. 2069, an oinochoe, is similar in style to the vases from Paestum and Abella.

1953. Case XXXIX. **Vases from Gnathia,** mostly decorated with ornamental patterns without figures. One vase, on the middle shelf to the right, depicting a comedy actor, is interesting.

A remarkable feature in Italic pottery, especially that of Canosa, is

\*) The numbers here given of single vases are those on the red labels (often very faded) and refer to Heydemann's Catalogue.

the enormous size of some of the vases, which are now exhibited singly on bronze tripods in many of the rooms.

#### Room I.

1954 (3239). **Large Amphora** with volutes, from Canosa. It represents Zeus with other gods and heroes, but having been considerably restored it is impossible to decipher accurately. From Canosa.

#### Room II.

1955 (3252). **Large Amphora** with masks and inset reliefs. In front is a scene as yet unexplained. Below is Medea watching the struggle of Jason with the bull. On the other side a battle of Amazons and a Bacchic thiasos.

1956 (3254). **Vase from Canosa.** Funeral Pyre of Patroclus before which Achilles slays the Trojan youths who are to accompany him to the Underworld. On the right Agamemnon advances with an offering. Above are Phoenix and Nestor in Achilles' tent. Below one sees Achilles quadriga bearing the body of Hector. On the other side a Heroon, or grave monument surrounded by youths and maidens.

#### Room III.

1957 (3256). The largest **Vase** of all, from Ruvo. It measures 1 m. 55 in height and 2 m. 45 in circumference. The number of patches make it difficult to decipher but the **battle of Amazons** and the contest between Pelops and Oinomaus can be recognised. An unusual feature is the painting round the base, depicting a race.

#### Room IV.

1958 (3222). **Vase with scenes of the Underworld.** From Altamura. Orpheus strives with his music to touch the hearts of the rulers of the Underworld and induce them to restore his wife to him. He is surrounded by beings of the Underworld. Megara with her sons, Pelops with Hippodamia and Myrtilus, the three judges of the Underworld, Hercules defeating Cerberus, Sisyphus with his burden, and the Danaids.

#### Room V.

1959 (3253). **Persian Vase** from Canosa found with N. 1956 (Fig. 123). In the centre of the principal scene the Persian King Darius is enthroned. Before him on a platform stands an orator and behind is a guard with



Fig. 122. Apollo and Marsyas.

a drawn sword. On either side are Persian princes summoned in council. Above, in the assembly of the gods is Hellas, while on the right appears Asia seated upon an altar. Near her is Apate, the goddess of Deceit, with two torches. In the lowest scene is the treasurer of the Royal household receiving tribute from the Provinces. The table at which he presides is arranged for accounts and upon it is marked 10000 (M), 1000 (X) etc.

Room VI.

1960 (3255). **Archemoros Vase** from Ruvo. On the neck are painted

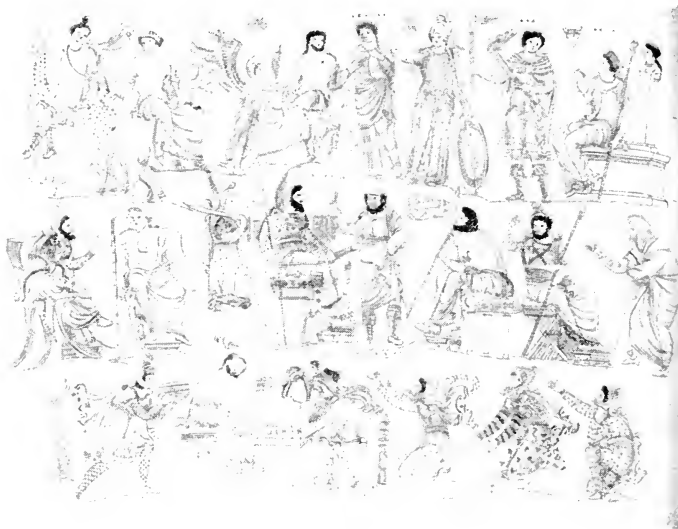


Fig. 123. Persian Vase.

a siren and the contest between Pelops and Oinomaus; on the body of the vase the funeral obsequies of Archemoros. Hypsipyle who had been brought as a slave from Lemnos to Nemea was entrusted by the Queen Eurydice with the care of her infant son Opheltes of whom the Oracle had foretold that he would die if ever he touched the ground. On being asked by the band of warriors on their way to Thebes the whereabouts of a spring of water, the nurse laid the boy upon the ground a single moment in order to accompany Adrastus to the spring. Returning she finds the infant Opheltes killed by a serpent. Hypsipyle is about to be punished, but the seer Amphiaraus intercedes for her and she is simultaneously recognised and freed by her two sons Enneos and Thoas who are among the warriors. On the other side of the vase is depicted the adventure of Hercules in the garden of the Hesperides and on the neck Dionysus with his procession.



On columns in the various rooms :

1961. Many other **vases with Heroa (Graves)**. Note in Room III, near the window, the vase on which is depicted the dragging of Hector's body around the tomb of Patroclus.

In the corridor :

1962. **Four Amphorae** with masks as handles.

Passage leading to the Cumae Collection :

1963. **Models of Italic graves** with accessory vases as excavated.

In the large Room of the Attic Vases there is also :

1964. Case XLI. containing **Ionic or pseudo - Ionic vases**, made in Etruria.

1966. Cases XLII. - XLVI. **Black figured Attic vases**. Amongst these the Panathenaic Vases are worthy of especial notice. They were filled with oil and presented to the winners of the Panathenaic contests. They bear inscriptions to this effect.

1967. Case XLVII. contains **vessels** showing the transition from the black to the red figured style.

1968. Cases XLVIII. - XLIX. **Red figured Attic vessels**. There are no remarkably fine specimens in this collection.

1969. Cases L. - LIV. **Red figured Vases** of Attic manufacture. These are usually called Nolanic because they were found in large quantities at Nola.

1970. Cases LV. **Bucchero Vases** from Etruria. Campanian black painted cups. Notice amongst them a patera with the inscription L. CANOLEIOS. L. F. FECIT. CALENOS.

The principal examples of red figured Attic work are exhibited in the large show case in the centre of the room.

Beginning below on the right :

1971 (2422). **Hydria** discovered at Nola in 1797. It formed part of the Vivenzio Collection. It was used as a cinerary urn and found enclosed in a terra-cotta vessel which is also preserved in the National Museum. Upon the hydria is represented the Iliupersis, or downfall of Troy. Priam, seated at an altar with the dead body of Astyanax on his knees, awaits the death blow of Neoptolemus. On either side are scenes of terror. To the right Andromache, armed with a pestle, is striking a blow at a Greek soldier. To the left Cassandra is being torn from the statue of Athena. The departure of Aeneas and the recognition of Aithra by her two grandchildren complete the picture at either side.

1972 (2421). **Amphora with volutes**, from Ruvo, depicting a battle of Amazons. On the neck, Peleus and Thetis.

1973 (3233). **Hydria**, much damaged in the funeral pyre. On it are painted female jugglers.

Above :

1974 (2410). **Two-handled Vase** from Nocera. Bacchic festival. Dione pours out wine. She is surrounded by riotous Bacchantes.

1975 (3240). **Amphora with volutes**, from Ruvo. Preparations for the performance of a satiric drama.

1976 (3251). **Amphora with volutes**, from Ruvo. A wild boar and a doe hunted by Orientals.

On a marble table under glass :

1977. **Three Attic vases** with reliefs and gilding (fight with a griffin, Marsyas, hunting scene).

In the dark room leading to the Cumae Collection :

1978. **Vases from Canosa**, shaped like wineskins, with many figures attached. (Fig. 124).



Fig. 124. Vase of Canosa (Phot. Brogi).

In the centre show case :

1979. Specimens of **vases** with designs stamped in relief, *terra sigillata*. They are similar to the Aretine vases and are supposed to come from Gaul.

Around the room, on columns :

1980. **Amphorae** with masks as handles and with reliefs executed on the necks.

## The Cumae Collection

The Vases and other Objects found in 1856 during the excavations at Cumae were given to the Museum by Prince Carignano. To these are added the Stevens Collection which has unfortunately been dispersed in part.

### Room 1.

On columns :

1981 (85868, 85870, 85872). **Vases** with the customary Heron.



Fig. 125. Theseus fighting the Amazons.

In the centre :

1982 (86497). Presumably a **wax mask**. It was found during excavations, by the Count of Syracuse instead the head of a corpse.

Between the windows :

1983. **Marble Bust of Prince Carignano**, the donor of the Collection.

To the left of the entrance :

1984. Case I. **Corinthian and black Italic vases**.

1985. Case II. **Black vases, lamps, vessels** of local manufacture.

1986. Case III. Above, **antefixae**. Below a medley of **vases** of the most diverse styles.

1987. Case IV. **Various vases**, some coated with white paint.

#### Room II.

In the centre under a glass shade :

1988 (86496). **Aryballos**. Theseus fighting the Amazons. (Fig. 125).

On a column :

1989 (86060). **Attic Crater**. Women playing the cithara.



Fig. 126. Vase with representation of the Underworld.

In a showcase :

1900 (85885). A lady's **toilet case** with contents.

On the five cases :

1991. **Bronze Vases**.

The cases contain for the most part painted vases of Attic origin.

1992. Case I. **Redfigured Attic vases**, amongst them a remarkable fragment depicting the divinities of light. (86309).

1993-1995. Cases II. - IV. **Black figured Attic vases**. Notice especially on the upper shelf of the case one representing an undraped woman riding a panther.

1996. Case V. **Attic and local vases** with rich polychrome decorations. Amongst them is one dealing with the legend of Telephos. To ensure his own safety Telephos has seized the infant Orestes and fled for protection to an altar. He threatens to slay the child unless Agamemnon promises him safe conduct and healing of the wound inflicted by Achilles.

### Room III.

In the centre :

1997. Archaistic **Marble head of Dionysus**, considerably restored in antiquity.

1998. Show Case I. Beautiful collection of **Phoenician glass vases** etc.

1999. Show Case II. **Fibulae** and other **ornaments of silver and amber**.

On columns :

2000-2001. **Mixing bowls**.

Upon the five wall cases :

2002. **Cauldron** and other **bronze vessels**.

2003-2005. Cases I. - IV. **Various vases**.

2006. Case V. **Objects made of bronze, glass and alabaster**.



Fig. 127. Chalcidien Vase.

## The Stevens Collection

2008-2014. **Various gold and silver objects**. Early Corinthian and Rhodian ware, also Attic vases, Phoenician glass, bone utensils etc. all of which are arranged according to the graves in which they were found.

2015. In the last Vase Room is a show case containing the results of the excavations made in 1902 amongst the **graves of Cumae**. Close by the north wall of the city four graves were found in the burial ground. The first contained articles dating from the second or third centuries. The three others belong to an earlier period, perhaps to the seventh century B. C. Patroni however dates them even further back into the eighth, one perhaps end of the or ninth centuries B. C.

From the Room of the Greek Vases one goes to the right to visit

## The Santangelo Collection

It was formed by the Marchese Santangelo during his official career, especially in the Basilicata, bought subsequently from his heirs by the Municipality and lent to the Museum.



Fig. 128. Adonis Vase.

Principal Room.

In the centre case :

2016. **Attic and Italic Vases.** Notice especially the vase found in Armento (Basilicata) depicting the death of Meleager. To avenge the death of her brother, his uncle, slain by Meleager, his mother Althaea condemns him to death and casts the brand with which his life is mysteriously connected into the flames. Meleager, consumed by inward fire is held by his brother Tydens and sister Deianeira. His father appears in despair. Below are his companions of the Calydonian Hunt. Eros is here represented as Envy (*Φθόρος*) having awakened Meleager's passion for Atalanta, he is thus responsible for the whole tragedy. (Fig. 126).

Beginning to the left of the entrance :

2017-2018. Cases I. - V. **Vases** from Apulia and Lucania.

At the end of the room :

2019. Case I. **Drinking horns** fashioned in the form of animals heads.

2020-2022. Cases II. - VII. **Vases** from Attica and Apulia. On a Chalcidian vase is depicted the contention of Apollo and Hercules for the tripod (Fig. 127).

In the dark passage there are some very interesting vases. To the right quite in the background :

2023. **Pelike** with the Rescue of Andromeda.

To the left :

2024. **Pelike**. Struggle for the possession of the youthful Adonis and his further adventures (Fig. 128).

The wall case contains :

2027. **Terra-cottas, lamps**.

2028. **Large amphora** with representation of Orpheus in the Underworld.

Returning to the room :

Cases to the right of the main entrance :

2029. **Vases** from Apulia and Lucania.

On a column to the left of the main entrance :

2030. **Panathenaic Amphora**.

Side room, in the cases and on columns :

2031-2038. **Small bronzes, terra-cottas and single vases**, also some small antiquities of Egyptian, Phoenician, and Roman origin. In the case to the right of the entrance, a little Athena with the owl (to the left on the top shelf (Fig. 129).

2039-2041. **Mosaics**. Panther with Bacchic attributes. Comic Actor. Cock-fight.



Fig. 129. Statuette of Athena.

## Collection of Coins

2042-2043. This collection may be considered one of the most complete extant. It contains about 40000 coins, medals, stamps and seals. Of this number 12480 are Greek coins mostly from Magna Graecia and Sicily. There are many rare specimens but only the series of aes grave and a quantity of modern coins are exhibited.

## The Picture Gallery.

### Vestibule.

On the right wall :

1. (10529). **Head of youth.** Bronze, XVI. cent.
2. **Unknown Portrait Bust.** White marble head, coloured raiment.

Opposite the entrance :

3. **Napoleon I.**, plaster cast of original at Milan by Canova.

On the left wall :

4. (20823). **Bust of Antonio Canova**, made in 1810 for Joachim Murat by Antonio d'Este.

5. (6137). **Socalled Bust of Hannibal.** Since 1904 this has been recognised as a XVI. cent. production.

### Rooms I. and II.

### Tapestries by Bernhard van Orley.

(Netherland School, XVI. cent.).

### An Historic Retrospect.

When Charles V. came to Brussels in the year 1531 to hold a meeting of the States General, they decided to offer him a gift which should recall his most famous victory and with this intention they presented him with these tapestries depicting the battle of Pavia. This remarkable example of Dutch art adorned for many years the imperial Palace in Brussels. In 1564 Don Carlos, eldest son of Philip II., left them to his tutor, the Bishop of Osma, from whose possession they passed after many vicissitudes into the hands of the Marchese del Vasto, head of the Avalos family ; and he it was who bequeathed them to the Naples Museum. In many cases the names of the leaders are written under their portraits but for a clearer understanding of the incidents represented a few remarks on the battle of Pavia are printed below.

Since the invasion of Charles VIII. till the death of Henry II. the french Kings had constantly striven to unite the north of Italy with France. In spite of his youth and inexperience no sooner had Francis I. come to the throne than he hurriedly led an expedition across the Alps, won a victory at Melegnano but was subsequently defeated at Biesca, thereby losing Lombardy which had already been conquered by the French. In 1524, in order to put an end to these invasions, the imperial troops under the command of the Marchese Pescara and the Connetable de Bourbon marched from Italy into the south of France, but on arriving at Marseilles, they were obliged to beat a hasty retreat having come news of the imminent invasion of Northern Italy by Francis I. with a splendidly equipped army. As soon as the imperial troops had buried their ordnance or safeguarded it at Toulon, they proceeded back to Italy and arrived only just in time. Both armies crossed the Ticino the same day. After an attempt to take Milan Francis directed his attention to the siege of Pavia, the capture of which would have been of great importance to him, partly because it was one of the enemy's best fortified cities and partly because he hoped to induce the mercenaries garrisoned there to espouse his cause and thus swiftly to decide the issue of the war. The imperial



troops which had retired to Lodi to await reinforcements from Germany advanced on Pavia which was courageously held for the emperor by the Marchese de Leyva. The citizens made common cause with the garrison and even women are reported to have assisted at the trenches, but food was scanty and there was no money for the soldiers pay, which added to the necessity for action. Francis had taken up his position in the Zoological Gardens to the north of the city. His troops consisted of many regiments of Swiss, the so called « Black Band » of mercenaries and a large detachment of light cavalry under Giovanni dei Medici besides a splendid host of french knights and their esquires. The imperial army approached from the northeast, made three breaches in the Park wall during the night and advanced through them into the midst of the French, who saw in the attack at first a mere skirmish, to which they paid little attention. Soon realising, however, that the fight was assuming greater importance, Francis at the head of his troop drove back the enemy's light cavalry, after killing their leader, the Marchese Civita di S. Angelo. The French artillery also did much damage but the advance of the Imperial troops under Georg Frundsberg and the onslaught of the Marchese del Vasto's Spanish arquebusiers altered the appearance of the field. The French cavalry were driven back, their canons taken and the sortie of the beleaguered garrison organised by de Leyva finally decided the fortunes of the day. The Swiss, hemmed in on all sides refused to advance, the Black Band were cut down or driven into the Ticino, the cowardly Duc d'Alençon to whom Francis had given command of the rearguard fled across the river on a bridge of boats which he destroyed behind him, and poor Francis wandering aimlessly over the battlefield was taken prisoner, his horse having fallen under him. That evening he wrote from the monastery of S. Paolo whither he had been taken, to his mother : « Madame, pour vous faire savoir comment se porte le reste de mon infortune, de toutes choses ne m'est demeuré que l'honneur et la vie qui est sauve ».

### The Tapestries.

Room I. to the right :

1. *The Attack of the yeoman and arquebusiers on the right wing of the French army.* (H. 4,22, l. 8,59). The Spanish arquebusiers advance from the left, surrounding their leader Pescara who is on horseback, directing the fighting. The German yeomanry are further to the right with their commander Georg Frundsberg who stands beside the captured guns while his men are in the act of slaying with their lances Francis Duke of Lorraine (Frâcoys de Lorain) and the Duke of Suffolk (la blause rose) whose horses are foundering. The turmoil of battle and the thronging lances are wonderfully depicted. The park wall is shown in the foreground.

Near the window :

2. *The French Army opens out, the Swiss refuse to advance.* (H. 4,25, l. 8,69). The Swiss captain Diesbach (recognised on account of his tall lance) and a mounted officer, are endeavouring in vain to urge the troops forward. Some are still hesitating, others are already laying down their arms, banners and drums, preparing to fly ; one man is shewn running away carrying two or three hens. « Sauve qui peut » seems to be the order of the day.

On the exit side :

3. *The soldiers of the Black Band being almost all slain, the yeomanry storm the French King's fortified Camp.* (H. 4,25, l. 8,09). On

the right is the entrenchment with tents, one of which adorned with fleur de lys is evidently the King's. From the left the garrison under de Leyva are rushing out of the town scattering those who had remained in camp, amongst them several bold damsels; others within the entrenchment are preparing to seek refuge in flight.

On the wall opposite the window :

4. *Flight of the Duc d'Alençon across the Ticinus.* (H. 4,20, l. 7,78). To the right on horseback is the Duc d'Alençon escaping over the pontoon bridge, which having crossed he then destroys, so that his followers fall inevitably into the hands of their mounted pursuers, or find a watery grave in the Ticinus.

Room II. on the right :

5. *Continuation of the battle.* (H. 4,10, l. 8,81). The Swiss soldiers driven into the Ticinus. The storming of the camp by the beleaguered garrison and the flight and ultimate end of the Swiss regiments is further depicted. In the background is the city of Pavia with her many turrets, the cathedral being especially noticeable and the guarded bridge over the Ticinus. In the foreground are the Swiss, laden with their most treasured belongings, routed and hard pressed by their enemies. Many who during the battle had sought refuge in empty cisterns reappear as the fighting draws to an end. The river is full of swimmers and drowning men.

On the wall opposite the window :

6. *Francis I. in action.* (H. 4,20, l. 8,57). On the right one sees the French King (or one of his representatives), engaged with the leader of the imperial cavalry, the Marchese Civita di S. Angelo. The king has shattered his opponents spear with a sword stroke and is in the act of administering the death blow. In the foreground he is represented again preparing to charge with his mounted bodyguard. The king may be recognised by the fleur de lys on his horse's breastpiece. The arquebusers under the command of the Marchese del Vasto are advancing under the trees of the Park and in the distance the cavalry are drawn up in battle array.

On the exit wall :

7. *The surrender of Francis I.* (H. 4,00, l. 8,00). On the left is Lannoy the Viceroy dismounting to receive the French King's sword in token of surrender. The King's horse has fallen and he is pinned to the ground. A soldier is tugging at the horse's tail and two others have seized the King under the shoulders and are helping him to rise. In the centre are the commander in chief of the imperial troops and two other officers, all three with swords drawn; on the right, one yeoman is seen telling another the joyful news of the French defeat and the surrender of their King. « Victory » is the motto of this picture and the bells seem to proclaim the good tidings from the many towers and bell-towers which rise in the background.

8. *Gobelin tapestry representing the story of Perseus.* (H. 4,80, l. 5,60). In the centre at the bottom is the interlaced LL. of Louis XIV.

In Rooms I. and II. may also be found :

9. *Six portrait busts of roman emperors* of white and coloured marble, XVI. cent.

Also in Room I.

10 (4887). *Colossal horse's head.* Bronze. Owing to its resemblance to the horse of Gattamelata in Padua this work was formerly ascribed

to Donatello but has recently been declared antique. It was once in the possession of Lorenzo dei Medici and probably influenced Donatello who must have seen it then. In 1471, five years after Donatello's death, it was sent by Lorenzo to Count Maddaloni in Naples. The remarkable realism of some details seemed to authorise its ascription as a renaissance work. Cf. Goethe Ital. Reise. 7. Mar. 1787. (Fig. 130).

11 (10810). **Vase** of Rosso antico resting on a tripod, ornamented in the centre with a gorgon mask from which radiate elongated leaves.

#### Room II.

12 (10509). **Bronze tabernacle** in the form of a round temple with cupola executed by Giovanni de Bernardi da Castelbolognese and Jacopo del Duca Ciliano from a sketch of Michel Angelo's, (approximate date 1560-1568), which had been designed for the church of Santa Maria degli Angeli in Rome. It stands on an octagonal base and is richly ornamented with reliefs. The centre is decorated below the frieze with eight panels in relief representing the Passion of our Lord. There were originally pillars of lapis lazuli at each corner but these disappeared, simultaneously with other precious stones with which the work of art was adorned, when it was removed from the Farnese Palaceto the church of S. Lorenzo della Padula.



Fig. 130. Horse's head from bronze.

13 (10525). **Vase of Alabaster.** In the centre a Medusa head and Dionysian masks on the handles.

14 (10526). **Vase**, similar to N. 13.

#### Room III. Andrea da Salerno.

(The index numbers are on the right hand side of the frame. The enumeration of the pictures according to this catalogue commences at the right and ends at the left of the entrance door. After the first mention of a painter's name the date and place of his birth and death are put in parenthesis as far as they are ascertainable).

1 (84471, 84470, 84448). **Netherland-Neapolitan School**, XV. cent. *The three Wise Men out of the East.* (W.; h. 1,31, l. 0,63 — h. 1,33, l. 1,25 — h. 1,33, l. 0,62). St. Joseph standing, in the centre, Mary with the shepherds who make their offerings to the Child, on either side stand the Magi. N. 84470 is a copy of an engraving by Martin Schongauer.

2 (84027). **Andrea Sabatini**, called ANDREA DA SALERNO (\* Salerno 1480? † Gaeta? 1530). *St. Benedict.* (W.; h. 2,62, l. 2,07). He is seated

with a book and pastoral staff between St. Maurus and St. Placidus. A dispute is depicted below.

3 (84223). **Venetian School**, XV. cent. *St. Martin* on horseback about to divide the cloak with his sword, the beggar stands before him. (W.; h. 0,73, l. 1,65).

4 (84248). **Andrea Sabatini**, called ANDREA DA SALERNO. *The Miracle of St. Francis before the walls of Gubbio*. (W.; h. 0,47, l. 1,00). He is accompanied by the tame wolf.

5 (84244). **The Same**. *The Miracle of St. Nicolas, Archbishop of Myra*. (W.; h. 1,46, l. 1,46). He hands golden apples to the three virgins of Myra and in so doing annuls the unjust death sentences.

6 (84231). **Giovanni Bernardo Lama** (\* Naples 1506, † Naples after 1590). *Pietà*. (W.; h. 3,00, l. 1,99). The Madonna has the dead body of Christ between her knees, and weeps bitterly. St. Bonaventura and St. Francis are beside her.

7 (124547). **Netherland-Neapolitan School**, XV. cent. *St. Michael* in armour with the dragon at his feet. (W.; h. 1,07, l. 0,55).

8 (84224). **German School**, XVI. cent. *Madonna and Child*. (W.; h. 0,93, l. 0,67).

9-11. (84466, 84440, 84461). **German School**, XV. cent. *Pietà*, a triptych. (W.; h. 1,30, l. 0,65 — h. 1,28, l. 1,63 — h. 1,30, l. 0,65). The Madonna holds the dead Christ on her lap. Around her are grouped John and Magdalene, Joseph of Arimathia, Nicodemus and the two Marys.

12 (84243). **Umbrian School**, XV. cent.? *Madonna and Child with Saints*, a triptych. (W.; h. 3,03, l. 2,45). On the base are Apostles and a resurrection, on either side St. Francis and St. Sebastian and Christ above.

13 (84249). **Andrea Sabatini**, called ANDREA DA SALERNO. *St. Benedict*. (W.; h. 1,49, l. 0,53).

14 (84194). **School of Lorenzo di Credi**, XVI. cent. *Madonna and Child* with little St. John. (W.; h. 0,82, l. 0,62).

15 (84222). **Giovanni Filippo Criscuolo** (\* Gaeta 1509, † 1584). *The Nativity*, a triptych (1545). (W.; h. 2,36, l. 2,00). In the centre the Virgin is worshipping the infant Christ while Joseph is in the act of covering Him up with a cloth. On the right and left are saints. Signed: Jo JOANE FILIPPO CRISCUOLO DE NAPOLI PITTORE 1545.

16 (125355). **Francesco Fiorillo**, XVI. cent. (School of Andrea da Salerno). *Madonna and Child with Saints*, a triptych. (W.; h. 1,87, l. 1,72 — foot, h. 0,27, l. 1,86). On the base Jesus in the midst of the apostles, on the side panels St. Donatus and another; above, the crucifixion between St. Veneranda and St. Apollonia.

17 (84229). **Neapolitan School**, XVI. cent. *St. Catherine of Siena* wearing a crown of thorns and bearing in her hands a crucifix and a lily, is crowned by two angels. (W.; h. 0,94, l. 0,78).

18 (84319). **Neapolitan School**, XVI. cent. *Magdalene*. (W.; h. 1,03, l. 0,55).

19 (84232). **Andrea Sabatini**, called ANDREA DA SALERNO. *A virgin martyr*. (W.; h. 1,63, l. 0,54).

20 (84337). **Giovanni Angelo Criscuolo** (\* Gaëta 1510, † Naples after 1578). *Adoration of the Magi*. (W.; h. 4,46, l. 3,53). The Child on his Mother's lap receives rich gifts from the Magi, who appear with countless followers.

21 (84325). **Neapolitan School**, XVI. cent. *John the Baptist*. (W.; h. 1,03, l. 0,55).

22 (84237). **Andrea Sabatini**, called ANDREA DA SALERNO. *John the Baptist*. (W.; h. 1,63, l. 0,54).

23 (84480). **Mastro Colantonio?** Netherland-Neapolitan School, XV. cent. *St. Jerome with the lion*. (W.; h. 1,25, l. 1,50). The saint is sitting beside his books, the lion stands in front and places one paw on his knee. On the left is the cardinal's hat.

24 (84238). **School of Michael of Verona**, XVI. cent. *Crucifixion*. (W.; h. 0,76, l. 1,15). Christ on the cross between the two thieves, below are armed men, mounted soldiers and the group of Marys.

25 (84331). **Neapolitan School**, XVI. cent. *Madonna and Child with saints*. (W.; h. 1,87, l. 0,95). Above the crescent moon the Madonna and Child float amidst the angelic host, the apostles James and Andrew stand below.

26 (84228). **Francesco Curia** (\* Naples 1538, † circa 1610). *The Madonna with a wreath of roses*, surrounded by saints. (W.; h. 2,06, l. 1,64).

27 (84442). **Netherland-Neapolitan School**, 2nd half of the XV. cent. *One of the three Kings from the Orient* carrying his sceptre and a gift, followed by his suite. (W.; h. 1,98, l. 0,71).

28 (84252). **School of Bruges**, XV. cent.? *The archangel Michael fighting Satan*. (W.; h. 1,93, l. 2,57). On either side are St. Jerome and St. James with two devout persons.

29 (84437). **Netherland-Neapolitan School**, 2nd half of the XV. cent. *One of the three Kings*. (W.; h. 1,98, l. 0,71). This youthful ruler approaches with a staff and a gift. Companion picture to N. 27.

30 (84245). **Neapolitan School**, XVI. cent. *St. George*. (W.; h. 1,12, l. 0,68). This picture is divided into two parts. Above St. Michael fights with the devil on the left and St. George with the dragon on the right. Below are John the Baptist and John the Evangelist, kneeling.

31 (113206-113207). **Umbrian School?** XV. cent. *The Madonna and Saints*. (W.; h. 2,16, l. 1,75 — h. 0,37, l. 1,68).

32 (84241). **Neapolitan School**, XVI. cent. *Crucifixion*. (W.; h. 1,14, l. 0,74). This picture is divided into two parts. Above is Christ on the cross between Mary and John, below is Mary with the Christ child on her lap.

33 (84256). **Girolamo Imperato** (\* Naples, † 1620). *The Annunciation*. (W.; h. 2,11, l. 1,82).

34 (84185). **Neapolitan School**, XVI. cent. *The Blessed Virgin between two saints*. (W.; h. 1,32, l. 1,50). Signed: 1510.

35 (84342). **Neapolitan School**, XV. cent. *St. Giacomo della Marca* stands in the attitude of benediction holding a book in his hand. (W.; h. 1,87, l. 1,16). On either side of him are kneeling angels. This picture is painted on a background of gold.

36 (84221). **School of Michele of Verona**, XVI. cent. *Crucifixion*. (W. h. 1,04, l. 2,63). Christ on the cross between the two thieves. The Virgin Mary has swooned in the midst of a group of women.

37 (84250). **Andrea Sabatini**, called ANDREA DA SALERNO. *The reception of novices by St. Benedict*. (W.; h. 0,35, l. 0,40).

38 (84242). **Andrea Sabatini**, called ANDREA DA SALERNO. *A saint of the Carthusian order*. (W.; h. 0,73, l. 0,33).

39 (84253). **The same**. *The coming of the Magi*. (W.; h. 2,43, l. 1,86).

The Virgin Mary with the Child and St. Joseph await the arrival of the Three Kings, advancing from the right. Above is the allegorical figure of Religion, enthroned, bearing in her hand the nails and the Cross.

40 (84438, 84465, 84443). **School of Martin Schongauer**, XV. cent. *The flight into Egypt. The Three Kings of Orient. The Visitation*. Triptych. (W.; h. 1,28, l. 0,57 — h. 1,49, l. 1,19 — h. 1,28, l. 0,57).

41 (84254). **Andrea Sabatini**, called **ANDREA DA SALERNO**. *The investiture of novices by St. Benedict*. (W.; h. 0,34, l. 0,41). Maurus and Placidus kneel before the saint, who blesses them.

42 (84246). **The Same**. *St. Paul*. (W.; h. 0,73, l. 0,33).

43 (84239). **Francesco Curia**. *The holy Family and saints*. (W.; h. 1,16, l. 1,50). The little St. John leans against the Virgins knee. Beside him are two saints belonging to the Carthusian order.

In front of the window on the right:

44 (10527). **Bronze bust of Ferdinand of Aragonia**, probably by Guido Mazzoni, called *il Modanino*, or *il Paganino* (\* Modena, † 1518). The head is covered with a cap from under which long curls hang down over the shoulders. He wears the collar of an order.

Between the windows:

45. **Bronze Statuette of winged boy**. School of Donatello. He stands on tiptoe with both arms raised.

46 (10516). **Bronze bust of Dante**, XV. cent. The two syllables of his name **DAN- TES** are inscribed on the shoulders. From his cap two straps hang down over his breast. (Fig. 131).



Fig. 131. Dante (I hot. Brogi).

#### IV. Neapolitan Schools, XVI. and XVII. centuries.

1 (84051). **Domenico Gargiulo**, called **MICCO SPADARO** (Naples 1600-1675). *Moses brings forth water from a rock*. (C.; h. 0,74, l. 1,00). Around him are the thirsty people.

2. **Andrea Vaccaro** (Naples 1598-1672). *St. Sebastian*, nude, with his hands fastened above his head. (C.; h. 1,97, l. 1,25).

3. (84234). **Ippolito Borghese** († after 1620). *After the descent from the cross*. (C.; h. 1,15, l. 0,85). The body of Christ supported by a woman. Beside her the Madonna weeping.

4 (84362). **Luca Giordano**, called **LUCA FA PRESTO**, (\* Naples 1632, † 1705). *Descent from the Cross*. (C.; h. 2,20, l. 3,44). The dead body

of Christ is borne to the grave where the Madonna and other pious women are waiting. A realistic picture full of dramatic feeling. Signed: JORDANUS F.

5 (84428). **Bernardo Roderigo**, called BERNARDO SICILIANO (\* Messina 1606, † 1687). *The Virgin Maria* seated on a throne, below her in adoration kneels St. Idelfonso with outstretched arms. (C.; h. 2,23, l. 1,55).

6 (84230). **Giambattista Caraccio** (\* Naples 1570, † 1637), *Assumption*. (C.; h. 2,40, l. 1,66).

7 (84074). **Nicola Vaccaro**, son of Andreas (\* Naples 1634, † 1700). *The disciples of Emmaeus* (C.; h. 1,03, l. 1,25). The two disciples with Christ between them. Landscape with rocks and hills in the distance.

8 (84073). **School of Massimo Stanzioni**, XVII. cent. *Virgin and Child*. (L.; h. 0,75, l. 0,62). The Virgin gazing up to Heaven; the Child has a rose in His hand.

9 (84077). **Domenico Gargiulo**, called MICCO SPADARO. *Adoration of the Shepherds*. (C.; h. 1,28, l. 1,80). The Shepherds approach with gifts to do homage to the Madonna and infant Christ. On the left is a building with a colonnade from which spectators are eagerly watching the scene.

10 (84436). **Luigi Roderido**, called IL SICILIANO (\* Messina, worked at Naples in the early part of the XVII. cent.). *The Trinity*, floating above a garland of cherubs, adored by St. John the Baptist and St. Francis. (W.; h. 3,53, l. 2,35). Signed: ALOYSIUS RODRIGO MESSINENSIS FACIEBAT.

11 (84052). **Nicola De Simone** (School of Massimo Stanzioni, XVII. cent.). *A virgin martyr* holding a dagger in her right hand and the palm of victory in her left. (C.; h. 0,73, l. 0,61).

12. **Luca Giordano**, called FA PRESTO. *Horatius Cocles*. (C.; h. 1,03, l. 1,25).

13, 14, 17, 18, (84365, 84346, 84372, 84353). **Cesare Fracanzano** (Bartetta, worked at Naples in the early part of the XVII. cent.). *Heads of Apostles*. (C.; h. 0,56, l. 0,43).

15. **Josè De Ribera**, called LO SPAGNOLETTO (\* Naples 1652). *Flaying of Marsyas*. (C.; h. 1,79, l. 2,28). Apollo commences to flay his opponent who is bound hand and foot. On the right are satyrs looking on. Signed: JUSEPE DE RIBERA ESPANOL VALENCIANO F. 1637.

16 (84387). **Paolo Domenico Finoglia** (\* Orta near Aversa, † Naples 1656). *St. Bruno*. (C.; h. 3,14, l. 1,98). The Madonna and Child floating amongst clouds. The infant Christ hands a book containing the rules of his order to St. Bruno who kneels below on the right.

19 (84364). **Nicola Vaccaro**. *Flight into Egypt*. (C.; h. 1,04, l. 1,25). The Virgin and Child seated in the centre worshipped by two angels.

20 (84083). **Domenico Gargiulo**, called MICCO SPADARO. *The Martyrdom of S. Sebastian*. (C.; h. 1,31, l. 1,85). The saint is bound to a tree on the right, a band of warriors approaches from the left headed by an emperor in a biga.

21 (83992). **Scipione Pulzone**, called IL GAETANO (\* Gaeta 1550, † 1588). *The Annunciation*. (C.; h. 2,30, l. 1,61). The Virgin Mary is about to fall upon her knees whilst the angel raises his hand to God on high from whom he brings his message. Signed: SCIPIO PULZONIS CAETANUS FACIEBAT 1587 ROMAE.

22 (84407). **Luca Giordano**, called FA PRESTO. *Alexander II. consecrating the church at Monte Cassino*. A Sketch. (C.; h. 0,99, l. 1,27).

St. Benedict surrounded by angels floats above the pious multitude who are seen praying below. In the background may be seen the arches and pillars of the new church.

23 (116066). **The same.** *St. Nicola di Bari* transfigured, surrounded by angels. (C.; h. 1,78, l. 0,95). A Sketch for a fresco in the church of St. Brigitta in Naples 1655.

24 (84424). **Domenico Viola** (Naples XVII. cent.). *The Tribute Money.* (C.; h. 1,29, l. 1,02). Christ conversing with three Pharisees.

25 (84022). **Luca Giordano**, called FA PRESTO. *The Madonna with a wreath of roses.* (C.; h. 2,52, l. 1,91). On high the Virgin and Child who hands the wreath of roses to St. Domenic. Beside him stand St. Francis and an unknown saint. On the right are St. Catharine, St. Clare and one other. Signed: LUCAS JORDANUS F. 1657.

26. **The same.** *Jacob's Dream.* (C.; h. 0,99, l. 1,03). Intended for a ceiling.

27. **Andrea Vaccaro.** *Mary Magdalene* resting her head on her left hand. (C.; h. 0,66, l. 0,55).

28 (84359). **Luca Giordano**, called FA PRESTO. *Salome.* (C.; h. 0,80, l. 0,64). Half length portrait of a woman, bearing the head of John the Baptist on a charger.

29 (84064). **The same.** *Venus and Cupid asleep.* (C.; h. 1,63, l. 2,11). The background is a curtain hung between two columns. Venus lies sleeping on a white pillow with Cupid beside her. A Satyr throws reflected light from a mirror on to her nude body.

30 (84403). **The same.** *The Madonna and Child*, enthroned under a baldacchino supported by angels, is adored by saints, women and children. Other Angels sprinkle flowers upon her. (C.; h. 4,30, l. 2,40).

31. **The same.** *The Burial of Jesus.* (C.; h. 0,99, l. 1,03). The Body of Jesus is carried to the grave by Joseph of Arimathia and Nicodemus.

32. **Cesare Fracanzano.** *St. Hieronymus.* Half length. (C.; h. 0,75, l. 0,62). The Saint is reading and supporting his head with his right hand.

33. (84388). **Neapolitan School**, XVII. cent. *Girl with dove.* (C.; h. 0,71, l. 0,56).

34 (84012). **Mattia Preti**, called IL CAVALIERE CALABRESE (\* Taverna 1613, † Malta 1699). *The Fall of Satan.* (C.; h. 2,32, l. 1,79). On the right stands Jesus exorcising the devil who plunges with outstretched arms into the deep. A beautiful picture almost equal to the Tintoretto in the church of S. Rocca in Venice.

35 (84401). **Luca Giordano**, called FA PRESTO. *Salome*, richly adorned, is sitting at meat. The head of John the baptist is brought to her by a servant woman. (C.; h. 0,78, l. 1,00).

36 (84008). **Pietro Novelli**, called IL MONREALESE (\* Monreale 1603, † Palermo 1647). *St. Paul*, clad in a red cloak bearing a sword and a book. (C.; h. 1,25, l. 0,95). Before him lies the head of a broken idol.

37. **Andrea Vaccaro.** *Magdalene.* (C.; h. 0,51, l. 0,76).

38 (83987). **The Same.** *Holy Family.* (C.; h. 1,26, l. 0,97).

39 (84134). **Neapolitan School**, XVII. cent. *Christ walking on the waves.* (C.; h. 0,75, l. 0,71). On his right St. Peter, close to the fishing smack. A fine landscape with a tower on the left, and a sailing boat in the distance.



40. **Andrea Vaccaro**. *Magdalene*. (C.; h. 0,50, l. 0,76).
- 41 (84398). **Pietro Novelli**, called IL MONREALE. *Judith decapitating Holofernes*. (C.; h. 2,40, l. 1,63).
- 42 (84409). **Mattia Preti**, called IL CAVALIERE CALABRESE. *St. John the Baptist* seated on a rock holding a cross in his right hand. (C.; h. 1,83, l. 1,44). Beside him is a lamb. Landscape background.
- 43 (84406). **Massimo Stanzioni** (\* Fratta 1585, † Naples 1656). *The Holy Family*. (C.; h. 0,54, l. 0,46). The infant John offers fruit to the Christ child. St. Joseph stands beside the Virgin.
- 44 (125121). **Manner of Luca Giordano** (XVII. cent.). *Christ, tied to a pillar*, is scourged by serving men. (C.; h. 0,46, l. 0,34).
- 45 (131152). **Mattia Preti**, called IL CAVALIERE CALABRESE. *Absalom has his immodest brother slain*. (C.; h. 2,02, l. 2,97).
- 46 (84385). **Andrea Vaccaro**. *The Massacre of the Holy Innocents*. (C.; h. 2,68, l. 3,91). The Mothers seek to defend their babes against the attacks of Herod's myrmidons. A fine picture.
- 47 (84410). **Mattia Preti**, called IL CAVALIERE CALABRESE. *The Plague of 1656*. (C.; h. 1,27, l. 0,75). On high the Madonna and Child surrounded by saints and angels; below the dead bodies of those who have died of plague. A fine study for a fresco.
- 48 (84347). **Francesco De Rosa**, called PACECCO (\* Naples about 1580, † 1654). *Jacob and Rachel*. (C.; h. 1,30, l. 0,83). Jacob with a dog approaches Rachel who stands by her flocks on the right.
- 49 (84422). **The same**. *The Baptism of St. Candida*. (C.; h. 3,82, l. 2,51). Amidst a crowd of witnesses the apostle baptises the Saint. Above is a circle of angels.
- 50 (84016). **Mattia Preti**, called IL CAVALIERE CALABRESE. *S. Nicolo di Bari*. (C.; h. 2,17, l. 1,56). The saint with arms outspread is being escorted up to Heaven by angels.
- 51 (84388). **Abate Francesco Guarino da Solofra** (\* Solofra 1611, † Naples 1654). *St. Cecilia crowned by an angel*. (C.; h. 1,24, l. 1,52).
- 52 (84414). **Mattia Preti**, called IL CAVALIERE CALABRESE. *A sketch for No. 47*. (C.; h. 1,27, l. 0,75).
- 53 (84384). **Fabrizio Santafede** (\* Naples 1560? † Naples 1634). *The Nativity*. (C.; h. 3,72, l. 2,39). Mary and Joseph kneel in adoration with the shepherds, on high is the angelic host. Signed: F. S.
- 54 (131153). **Mattia Preti**, called IL CAVALIERE CALABRESE. *Belshazzars Feast*. (C.; h. 2,04, l. 3,07). The King points to the three words written in fiery characters. A fine example of south italian work.
- 55 (84413). **The same**. *The Return of the Prodigal*. (C.; h. 2,55, l. 3,67). The father, surrounded by many members of his household welcomes his son back.
- 56 (84007). **Pietro Novelli**, called IL MONREALESE. *The Virgin* has prostrated herself beneath an archway and gazes up devoutly to the Trinity. (C.; h. 2,87, l. 1,75).
- 57 (84418). **Mattia Preti**, called IL CAVALIERE CALABRESE. *Judith gazing up to Heaven triumphantly*. (C.; h. 1,88, l. 1,42). On the bed to the right lies Holofernes, dead.
- 58 (84240). **Francesco Curia**. *The Madonna and Child* appear on high, surrounded by angels, distributing rose wreaths to various kneeling saints. (C.; h. 2,96, l. 2,20).

59 (84393). **Luca Giordano**, called FA PRESTO. *The wedding of Cana in Galilee*. (C.; h. 0,78, l. 0,99).

60 (84402). **Andrea Vaccaro**. *Magdalen* holding a skull in her left hand. (C.; h. 1,30, l. 1,01).

61. **Neapolitan School**, XVII. cent. *An old woman with a light*. (C.; h. 0,50, l. 0,75).

62 (84233). **Ippolito Borghese**. *Pietà*. (C.; h. 1,11, l. 0,88). To the left a group of holy women are supporting the dead body of Christ. On the right is the Madonna, on her knees weeping; in the background are the crosses on Golgotha.

63 (84349). **Massimo Stanzioni**. *Lucrezia* seated, with arms outspread, holding a dagger in her right hand. (C.; h. 2,08, l. 1,83).

64 (84417). **Luca Giordano**, called FA PRESTO. *Christ before Pontius Pilate*. (C.; h. 0,48, l. 0,68). Pilate is seated to the right with a dish on his lap. Christ stands in the centre between His guards.

65 (84350). **School of Luca Giordano** (XVII. cent.). *S. Francesco di Paola*. (C.; h. 0,76, l. 0,60). The saint lays his left hand on his breast and gazes devoutly heavenward.

66 (84066). **Abate Francesco Guarino da Solofra**. *Susannah and the Elders*. (C.; h. 2,07, l. 2,55). She is seated on the right and has dipped her feet into the water. At the sudden appearance of the lascivious elder she utters a loud cry and hastily covers herself.

67 (84356). **Luca Giordano**, called FA PRESTO. *Two saints*. (C.; h. 0,48, l. 0,69). S. Francesco Saverio baptising oriental converts. S. Francesco Borgia serving mass. Signed: 1685.

68 (84408). **The same**. *Christ shown to the people*. (C.; h. 0,48, l. 0,6). The crowd is curiously clad in Dutch apparel.

69 (84076). **School of Massimo Stanzioni** (XVII. cent.). *St. Rosa of Lima*. (C.; h. 0,77, l. 0,64). She holds a bowl of flowers and fruit from which an angel is helping himself.

70 (84369). **Massimo Stanzioni**. *Adoration of the Shepherds*. (C.; h. 2,52, l. 2,02). Christ lies in a cradle. Mary, Joseph and shepherds kneel around.

In front of the window:

71. **Glass Case**. To be observed on the top shelf: (10109) rectangular ebony casket with agate feet, richly ornamented with coloured mosaic flowers and fruit. Coloured opus sectile (10236). Deer and Tiger: (10237); Bear hunt; (10278) Bird; (11232) Bird. On the middle shelf: (10185) Octagonal ebony casket, inlaid with coloured stones. (10279). A bird. Opus sectile; (10709) Bronze crab; (10711) Bronze bird. On the bottom shelf: (10204) Amber casket; (10201-2-3) Three pictures in opus sectile (10238). Coloured relief of the Virgin Mary and the angel Gabriel.

Between the first and second windows:

72 (5585) **Head of Youth**. Bronze, XVI. cent.

73. **Bust of man** with a cloak, Bronze, XVI. cent.

In front of the second window:

74 (5611). **Bronze statue of a sacrificial attendant** (camillus). A work of the XVI. cent. Formerly erroneously considered antique.

Between the second and third windows:

75 (10510). **Bust of a man** with a beard. Bronze, XVI. cent.

76 (10575). **Bust of Caracalla** (copy of an antique) Bronze, XVI. cent. Cf. No. 979.

In front of the third window :

**77. Glass Case.** To be observed on the top shelf: (10214). A snuffbox of petrified wood; various objects of crystal. On the middle shelf: (10188) A dagger with inlaid blade; (10231-2). Two miniature wax heads; (10283) Carved crystal dish; (10809). Marble figure of a nude woman representing on one side Life and on the other Death. On the bottom shelf: (10186) A dagger with jewelled hilt; (10926) A reputed foot print of Jesus Christ framed in mother of pearl; (10226, 10199) Two dishes of carved crystal.

## Room V. Neapolitan Schools XVII. and XVIII. cent.

1 (84363). **Giovanni Battista Ruoppolo** (\* Naples 1620, † circa 1683). *Fruit and Flowers*. (C.; h. 0,97, l. 1,34).

2, 3. **Neapolitan School**, XVIII. cent. *Flowers*. (C.; h. 0,50, l. 0,40 — h. 0,45, l. 0,33).

4, 5. **Manner of Gaspare Lopez**. *Flowers*. (C.; h. 1,09, l. 1,75 — h. 1,05, l. 1,59).

6 (84342). **Neapolitan School**, XVII. cent. *John the Baptist*. (C.; h. 1,20, l. 0,99).

7, 8. **Neapolitan School**, XVIII. cent. *Drinking Scenes*. (C.; h. 0,74, l. 0,98).

9 (84373). **Paolo De Matteis** (\* Cilento near Salerno 1633, † Naples 1733). *Mary in Paradise*. (C.; h. 1,58, l. 2,07). In the presence of many believers the Virgin is caught up into heaven and received by God the Father and Jesus Christ.

10. **Giacomo Farelli** (\* Naples 1624, † 1706). *An Allegory*. (C.; h. 2,27, l. 1,54).

11. **Ascanio Luciani** († Naples 1706). *Ruins*. (C.; h. 0,56, l. 1,20).

12. **Giacinto Diana**, called IL POZZOLANO (\* Pozzuoli 1730, † Naples circa 1800). *The Dawn*. (C.; h. 1,25, l. 1,54).

13. **Francesco De Mura**, called FRANCESCHIELLO (\* Naples 1696, † Naples 1782). *The death of Joseph*. (C.; h. 2,83, l. 1,52). The dying man is received by Jesus Christ into everlasting felicity.

14 (84370). **G. P. Ruoppolo**. *Fruit*. (C.; h. 0,97, l. 1,34).

15, 16. **Neapolitan School**, XVIII. cent. *Mythological Fantasies*. (C.; h. 0,67, l. 0,57).

17. **Francesco Celebrano** (\* Naples 1729, † 1814). *The Sacrifice of Elias*. (C.; h. 2,32, l. 1,17).

18. **Gaspare Lopez**, called GASPARE DAI FIORI (\* Naples after 1650, † Venice or Florence 1732). *Flowers and Fruit*. (C.; h. 0,99, l. 0,73).

19. **Francesco Solimena**, called L'ABBATE CICCIO (\* Nocera dei Pagani 1657, † Naples 1747). *Portia and Brutus*. (C.; h. 2,07, l. 1,79).

20. **Luca Giordano**, called FA PRESTO. *An Allegory*. (C.; h. 1,27, l. 2,50).

21. **Neapolitan School**, XVIII. cent. *Flowers in a vase*. (C.; h. 0,46, l. 0,46).

22. **Jacopo del Po** (\* Rome 1654, † Naples 1726). *Majesty* an allegorical figure. (C.; h. 1,15, l. 0,68).

23. **G. B. Ruoppolo**. *Flowers and Fruit*. (C.; h. 2,52, l. 3,34). The fertility of the Neapolitan country finds expression in this picture.

24. **Giuseppe Simonelli** (\* Naples 1649 † 1713). *Esther and Ahasuerus*. (C.; h. 2,22, l. 2,55). The king seated on his throne points out his proffered gifts to Esther who kneels at his feet.

25. **Luca Giordano**, called FA PRESTO. *Venus* lying nude on a couch. Cupid aims an arrow at her. (C.; h. 1,37, l. 1,90).

26. **Neapolitan School**, XVIII. cent. *Flowers in a vase*. (C.; h. 0,46, l. 0,46).

27. **Jacopo del Po**. *Beauty*, an allegorical figure. Cf. N. 22. (C.; h. 1,15, l. 0,68).

28. **Francesco Soliména** called L'ABBATE CICCIO. *The death of Virginia*. (C.; h. 2,07, l. 1,79). A maid supports the dead body of the girl; her father stands on the right in despair.

29. **Luca Giordano**, called FA PRESTO. *An Allegory*. (C.; h. 1,27, l. 2,50). Venus carried across the sea.

30 (84361). **Abate Andrea Belvedere** (\* Naples 1646, † Naples 1726). *Flowers and Fruit*. (C.; h. 1,00, l. 1,28).

31 (84377). **Domenico Antonio Vaccaro** (\* Naples 1681, † 1750). *The Assumption*, a sketch. (C.; h. 2,07, l. 1,27). Below in the foreground are several believers imploring the grace of the Virgin.

32 (84072). **Luca Forte** (Naples, XVIII. cent.). *Fruit*. (C.; h. 0,75, l. 1,01).

33. **Gaspere Lopez**, called GASPARE DAI FIORI. *Flowers and fruit*. (C.; h. 0,74, l. 1,01).

34 (84354). **Luca Giordano** called FA PRESTO. *Battle scene*. (C.; h. 1,19, l. 1,73). Cavalry encounter on a bridge.

35. **Manner of Andrea Belvedere**. *Flowers and fruit*. (C.; h. 0,70, l. 1,55).

36 (84556). **Luca Giordano**, called FA PRESTO. *St. George*. (C.; h. 3,04, l. 1,82). His spear having snapped whilst wounding the dragon he is finishing the fight with his sword. In the background is the rescued princess.

37. **Gaspere Lopez**, called GASPARE DAI FIORI. *A woman amidst flowers*. (C.; h. 1,25, l. 1,70).

38 (84360). **Luca Giordano**, called FA PRESTO. *Battle scene*. (C.; h. 1,18, l. 1,70). An amazon rushes into battle before the turreted walls of a fortified city.

39. **Manner of Andrea Belvedere**. *Flowers and Fruit*. (C.; h. 0,70, l. 1,55).

40. **Niccolò Maria Rossi** (\* Naples 1650, † 1700). *The ascension of a saint*. (C.; h. 2,93, l. 1,88).

41 (84378). **Sebastiano Conca** (\* Gaeta 1676, † Rome 1764). *The Virgin and Child* with St. Jacob of Galizia and St. Charles Borromeo. (C.; h. 0,87, l. 0,62).

42 (84376). **Gaetano Martoriello** (\* Naples circa 1673, † circa 1723). *Seascape*. (C.; h. 0,75, l. 0,61). A stormy sea dashing against a cliff.

43 (131475). **Francesco Soliména**, called L'ABBATE CICCIO. *Venus surrounded by Cupids*. (C.; h. 0,31, l. 0,37).

44 (84355). **Abate Andrea Belvedere**. *Flowers and Fruit*. (C.; h. 1,00, l. 1,28).

45 (84374). **Gaspere Lopez**, called GASPARE DAI FIORI. *Woman and child amidst flowers*. (C.; h. 1,30, l. 1,02).

46. **Manner of Luca Giordano**, XVII. cent. *St. Sebastian*. (C.; h. 1,19, l. 0,95).

- 47 (84075). **Luca Forte**. *Fruit*. (C.; h. 0,75, l. 1,00).
- 48 (84435). **Neapolitan School**, XVII. cent. *St. Jerome*. (C.; h. 1,23, l. 1,00).
49. **Francesco Solimena**, called L'ABBATE CICCIO. *Allegory*. (C.; h. 2,05, l. 1,27).
50. **Luca Giordano**, called FA PRESTO. *Allegory*. (C.; h. 1,17, l. 1,69). The Discovery of America.
51. **Neapolitan School**, XVIII. cent. *Flowers in a vase*. (C.; h. 0,46, l. 0,46).
52. **Jacopo del Po**. *Fecundity*, an allegory. (C.; h. 1,15, l. 0,68).
53. **G. P. Ruoppolo**. *Flowers and Fruit*; Cf. N. 23. (C.; h. 2,52, l. 3,34).
- 54 (113458). **Domenico Brandi** (\* Naples 1653 † 1736). *Shepherd and Flocks*. (C.; h. 2,04, l. 3,00).
55. **Paolo De Matteis**? *Pan and Syrinx*. (C.; h. 1,33, l. 1,83).
56. **Neapolitan School**, XVIII. cent. *Flowers in a vase*. (C.; h. 0,46, l. 0,46).
57. **Jacopo del Po**. *Fidelity*; an allegory. (C.; h. 1,15, l. 0,68).
58. **Francesco Solimena**, called L'ABBATE CICCIO. *Allegory*. Hercules with Hygiea? (C.; h. 2,05, l. 1,27).
59. **Luca Giordano**, called FA PRESTO. *The Myth of Leto*. (C.; h. 1,17, l. 1,69).

To the right of the window :

- 60 (112472). **Marble statue of St. Francis of Assisi** by J. Sammartino (Naples XVIII. cent.).

To the left of the window :

- 61 (10511). **Marble statue of Modesty**, a veiled figure holding a mirror in her right hand. by J. Sammartino.

In the centre of the room :

62. **Statue of Laetitia Ramolino**, mother of Napoleon, a plaster cast of the original by Canova.

At the doors:

- 63 **Marble and alabaster busts** representing the four seasons. XVIII. century.

## Room VI. Italian Masters, XV. and XVI. cent.

- 1 (84326). **Antonio Agostino di Ser Giovanni**, called ANTONIO DA FABRIANO (middle of the XV. cent.). *St. Peter Damian* in rich pontifical raiment; his right hand extended in benediction. (W.; h. 0,79, l. 0,42).

- 2 (84263). **Bartolomeo Caporali**? (Umbrian school, 2.nd. half of the XV. cent.). *Virgin and Child*. (W.; h. 0,78, l. 0,45). The infant Jesus is held upright on a marble pedestal; His right hand is raised to bless, with His left He holds a swallow by a thread. Signed: 1484.

- 3 (84189). **Umbrian School**, XVI. cent. *Virgin and Child*. (W.; h. 0,80, l. 0,56). Mary has the infant Jesus on her lap. The landscape behind Them is lit by the setting sun.

- 4 (84044). **Fra Bartolomeo della Porta** (\* Florence 1475, † 1517). *The Assumption*. (W.; h. 3,03, l. 2,00). On high the Madonna is

surrounded by angels and cherubim; below, St. John the baptist and St. Catherine kneel beside the empty sarcophagus.

5 (130527). **Cristoforo Scacco** (of Verona). A triptych. In the centre are *the Virgin and Child* with God the Father above. To right and left are St. John the baptist and St. Francis of Assisi. (W.; h. 1,63, l. 2,04).

6 (83809). **Polidoro Caldara**, called **POLIDORO DA CARAVAGGIO** (\* Caravaggio 1495, † Messina 1543). *Christ bearing His cross*, has fallen under its weight. (W.; h. 3,10, l. 2,47). Two of the Jews assist Him to rise while a third makes some sign to the others. On the left the fainting Madonna is succoured by devout women. On the right are Mary Magdalene in despair and St. Veronica with the handkerchief. The back ground is a ravine; in the far distance one can see soldiers and the outskirts of the city. Nearer at hand on the left of the picture some curious on-lookers are climbing a tree in order to have a better view of the scene.

7 (84178). **Umbrian School**, XVI. cent. *An episcopal saint*. (W.; h. 0,52, l. 0,27).

8 (84208). **Ditto**. *Madonna and Child*. (W.; h. 0,50, l. 0,36).

9 (84317). **Ditto**, XV. cent. *St. Eleutheris* holding the episcopal staff in his left hand is portrayed in the act of blessing the members of the Order of St. Maria of Velletri. (W.; h. 0,55, l. 0,38).

10 (84259). **School of Siena**, XV. cent. *Madonna and Child*. (W.; h. 1,84, l. 1,64). Mary has Jesus on her lap. Two angels hold a crown over her head and lay a scarf round her shoulders. To the left stands St. John the baptist and to the right St. John the Evangelist.

11 (84264, 84296, 84314, 84269, 84304, 84270, 84318, 84275, 84276, 84313). **Netherland - Neapolitan School**, XV. cent. ? *The Assumption. Crucifixion and Portraits of various Saints*. Polyptych. (W.; h. 1,60, l. 0,41 — h. 0,83, l. 0,42 — h. 1,60, l. 0,41 — h. 0,87, l. 0,42 — h. 1,00, l. 0,61 — h. 1,83, l. 0,59 — h. 1,60, l. 0,41 — h. 0,87, l. 0,42 — h. 1,60, l. 0,46 — h. 0,86, l. 0,44). In the centre panel is the assumption. God the Father receives the Virgin with open arms. Below this is Christ on the cross, between the Virgin and St. John. On the left in the top panels are Mary Magdalene with the box of ointment and St. Bernard of Siena; below these St. Louis in pontifical vestments and St. Francis. On the right above are St. Clare holding a monsternace and St. Jerome with a cardinal's hat; below St. Anthony of Padua and a virgin martyr. All ten pictures are painted on a gold ground.

12 (84192). **Matteo di Giovanni di Bartolo**, called **MATTEO DA SIENA**. (\* Borgo S. Sepolcro 1435, † Siena 1495). *The Massacre of the Holy Innocents*. (W.; h. 2,34, l. 2,38). Herod seated on his throne gives his guards the order to slay the babes, who are defended, as far as in them lies by their unfortunate mothers. Signed: MATTEUS JOHANNI DESENIS PINSIT MCCCC. XVIII (1488).

13 (84217, 84210, 84204). **Cristoforo Scacco?** *Coronation of the Virgin*. (W.; h. 1,59, l. 0,61 — h. 1,45, l. 0,93 — h. 1,59, l. 0,61). Triptych painted on a gold ground. Christ in the centre crowning the Madonna with a diadem and extending His right hand in benediction. God the Father appears on high surrounded by angels making music. On pedestals to right and left are an apostle writing in a book and a holy martyr bearing a banner.

14 (84322). **Umbrian School**, XV. cent. *Madonna and Child*. (W.; h. 1,54, l. 1,45). The Madonna is crowned by two angels, on either side stand St. Francis and St. Jerome. In the background are souls released from Purgatory.

15 (84200). **Lombard School**, XVI. cent. *Madonna and Child* enthroned between two angels under a baldachino. (W.; h. 1,66, l. 1,74). The infant Christ gives a key to St. Peter who, with another saint, is standing beside him.

16. **Unknown**, XV. cent. *St. John the Evangelist* seated with the eagle beside him. (W.; h. 1,02, l. 0,57). He holds the gospel in one hand and a pen in the other. Painted on a gold ground.

17 (83787). **Giovanni Petrini** or **Gian Pietro Rizzi**, called **GIAMPIETRINO** (worked in Milan in the (first half of the XVI. cent.). *Madonna and Child*. (W.; h. 0,54, l. 0,41). In the centre is the Madonna with the Child in her lap. St. John the baptist with his cross and the lamb beside him is on one side, on the other is St. Jerome extracting a thorn from the lion's paw.

18 (83872). **Copy of a Lionardo** in the Louvre. *St. John the baptist*, holding a cross in his left hand, points with his right to the words « Ecce Agnus Dei » inscribed above. (W.; h. 0,57, l. 0,41).

19. **School of Lionardo**, XVI. cent. *The Same*. (W.; h. 0,64, l. 0,47).

20 (83878). **Cesare da Sesto** (\* Sesto 1477, † Milan 1523). *The three wise men* out of the east. (W.; h. 3,26, l. 2,70). Jesus, seated on His mother's lap receives gifts from the kings who arrive with countless followers. There are rocks in the background and some very fine ruins.

21 (83998). **Bernardino Luini** (\* Luino circa 1470, † Milan ? circa 1531). *Madonna and Child*. (W.; h. 0,83, l. 0,66). A lily on the right in the background.

22 (83879). **School of Lionardo** (XVI. cent.). *Christ and the little St. John*. (W.; h. 0,56, l. 0,65). The two children, nude on a couch, are seen embracing. The holy Spirit broods over them.

23 (83876). **Lombard School**, XVI. cent. *Virgin and Child*. (W.; h. 0,60, l. 0,77). The Virgin lays her hands on the shoulders of two devout worshippers who kneel at her feet; the infant Christ holding a flower, is on her lap.

24 (83847). **School of Lodi**, XVI. cent. *Madonna and Child with Saints*. (W.; h. 0,62, l. 0,50). The Madonna and Child seated under a leafy tree. On either side stand St. Ambrose and St. Jerome with his lion.

25 (84165). **Francesco Zaganelli**, called **IL COTIGNOLA** (\* 1470 (?), † Ravenna 1531). *The betrothal of the Virgin*. (W.; h. 1,59, l. 1,37). An old priest stands in the centre blessing the espoused couple. At the feet of the Virgin Mary is the symbolic dove. On the left is S. Augustine, on the right a virgin martyr.

26 (84081). **Lombard School**, XV. cent. *The Entombment*. (W.; h. 0,32, l. 1,16). The dead Christ is carried in a winding sheet to the grave escorted by Magdalene and Mary. On the right the Madonna, fainting, is supported by St. John and a third Mary.

27 (84084). **Lombard School**, XV. cent. *Christ disputing with the Doctors*. (W.; h. 0,30, l. 0,50). In the midst of an attentive crowd Christ holds argument with the excited scribes.

28 (84078). **Lombard School**, XV. cent. *The Baptism of Christ*. (W.; h. 0,31, l. 0,50). The Baptist pours water from a shell onto the head of Christ who stands before him with folded hands.

29 (83940). **School of Modena**, XV. cent. *The dead Christ*, crowned with thorns, upright in His coffin. (W.; h. 1,08, l. 1,13). Behind him are the instruments of His passion. The background is a rocky landscape.

30 (84166). **Giovanni Antonio Bazzi**, called IL SODOMA (\* Vercelli about 1477, † Siena 1549). *The Resurrection*. (W.; h. 2,62, l. 1,67). Christ on high surrounded by angels bears the sign of victory over death in his left hand. Below at the empty sepulchre are the guards; some asleep, others amazed at the miracle, and two angels. In the distance the holy women are seen approaching. Signed: JO ANT. ACQUES VE. AUCT. F. A. 1534.

31 (83994). **Pietro Vanucci**, called IL PERUGINO (?). (Città delle Pieve 1446, † Castello Fontignano, 1523). *Madonna and Child*. (W.; h. 0,94, l. 0,64). Landscape, background with trees and rocks. The three wise men in the distance.

32 (84021). **School of Perugino** (XV. - XVI. cent.). *God the Father*. (W.; h. 1,10, l. 0,75).

33 (84017). **Bernardino Di Betto**, called IL PINTURICCHIO (\* Perugia 1454, † Siena 1513). *The Assumption*. (W.; h. 2,78, l. 1,63). The Virgin on high surrounded by music making angels. Below her are the apostles gazing up to heaven. The landscape in the background is dotted here and there with buildings. (Fig. 132).

In front of the window on the right:

34. **Base of a Candelabra** with 5 figures (the 6.th is missing) in high relief. Roman work, reminiscent of Archaic greek originals.

In front of the other window:

35. **Statue of the Madonna** with the Christ child on her lap. French work, early XIV. cent.

Centre of the wall:

36 (10528). **Marble statue of a sleeping satyr**. Reclining on a wine skin; beside him are a dog and a goat. Figure for a fountain, XV. cent.

## VII. School of Bologna.

1 (84146). **Giovanni Lanfranco**, (\* Parma 1580, † Rome 1647). *Christ in the desert seated amidst a host of angels*. (C.; h. 0,99, l. 1,27).

2 (84101). **Lionello Spada** (\* Bologna 1576, † Parma 1622). *Cain brutally attacking his prostrate brother Abel*. (C.; h. 1,62, l. 1,21).

3. **School of Bologna**, XVII. cent. *St. Peter repentant*. (C.; h. 1,04, l. 1,38).

4 (84098). **Giovanni Lanfranco**. *The fettering of Satan*. (C.; h. 2,06, l. 1,47). Satan in shackles lies on the ground, an angel is in the act of attaching his chain to an iron ring.

5 (83892). **Giulio Cesare Amidano** (\* Parma about 1550, † Parma about 1630). *Holy Family*. (C.; h. 1,30, l. 0,91). The Child on the Virgin's lap. St. Joseph behind them, reading a book.

6 (84147). **School of the Caracci** (XVII. cent.). *Bacchus* holding a wine cup in his raised right hand. (C.; h. 1,60, l. 1,02).

7 (84150). **Giov. Francesco Barbieri**, called IL GUERCINO (\* Cento 1591, † Bologna 1666). *St. John the Evangelist*. (C.; h. 0,59, l. 0,48).

8 (84139). **Lionello Spada** (\* Bologna 1576, † Parma 1622). *The scourging of Jesus*. (C.; h. 0,53, l. 0,46). He stands between the servants who are scourging Him. One of them bends the ground to bind together a rod.

9 (84043). **Annibale Carracci** (\* Bologna 1560, † Rome 1609). *Bacchante*. (C.; h. 1,32, l. 1,72). A Satyr approaches with a cup filled with grapes and seeks to disrobe a Bacchante.





Fig. 132. Assumption, from Pinturicchio (Phot. Brogi).

10 (84227). **Antonio Rimpatta** (from Bologna). *The Virgin and Child*, under a Baldachino. (W.; h. 3,81, l. 2,80). On their left St. Paul and St. Gregory, on their right St. Peter and St. Sebastian (1509-1511).

11 (84152). **Guido Reni** (\* Calvenzano 1575, † Bologna 1642). *St. Matthew the Evangelist* busy writing. A Study. (C.; h. 0,66, l. 0,55).

12 (84120). **Agostino Caracci** (\* Bologna 1557, † Parma 1602). *Holy Family*. (C.; h. 0,47, l. 0,35). The Virgin has the Child on her lap. He is embracing the little St. John. Beside them stand Joseph and St. Margaret.

13 (83848). **Giulio Cesare Amidano**. *St. Lorenzo*. (C.; h. 1,30, l. 0,90). The saint falls onto his knees whilst an angel on the left appears holding the instruments of his martyrdom.

14 (84158). **Domenico Maria Muratori** (\* Bologna 1662, † 1749). *The martyrdom of the apostles Philip and James*. (C.; h. 1,73, l. 0,96).

15 (84088). **Giov. Francesco Barbieri**, called IL GUERCINO. *St. William of Aquitania*. (Sketch). (C.; h. 0,60, l. 0,35). The Saint receives monastic garb from a bishop. On clouds above appear the Madonna and Child.

16 (83899). **Agostino Caracci**. *Portrait of Orazio Bassani, called della Viola*. (C.; h. 0,93, l. 0,65).

17 (84102). **School of the Caracci**, XVII. cent. *An Angel*. (C.; h. 0,82, l. 0,78).

18 (84142). **Jacopo Cavedone** (\* Sassudo 1577, † Bologna 1660). *Hymen* bringing garlands for a youthful bride and bridegroom. (C.; h. 1,14, l. 1,54).

19 (84161). **Pier Francesco Mola** (\* Milan 1612, † Rome 1666. *The Vision of St. Romuald*. (C.; h. 2,25, l. 1,52). He sees in the clouds the four Fathers of the Church. On the left appears the mystical ladder.

20 (83996). **Giovanni Lanfranco**. *The Madonna as Saviour*. (C.; h. 2,78, l. 1,85). The Devil seeks in vain to hold fast a human soul which is drawn up into the clouds by the Madonna.

21 (83981). **Giov. Francesco Barbieri**, called IL GUERCINO. *The repentant Magdalen*, gazing with tearfilled eyes at the crown of thorns. (C.; h. 1,15, l. 1,00).

22 (83862). **Bartolomeo Schedoni** (\* Modena 1570, † Parma 1615). *Portrait of a cobbler*. (C.; h. 0,72, l. 0,65).

23 (83841). **The same**. *Cupid resting*, with outspread wings, indicating his instant readiness for flight. (C.; h. 0,91, l. 0,77).

24 (84013). **Domenico Zampieri**, called IL DOMENICHINO (\* Bologna 1581, † Naples 1641). *The Guardian Angel*. (C.; h. 2,47, l. 2,07). Signed: DOM. ZAMPERIUS BENON F. A. MDCXV.

25 (83859). **Bartolomeo Schedoni**. *The Holy Family* floating in the clouds surrounded by angels. (C.; h. 3,04, l. 1,91). Below standing from right to left are St. Francis, St. Laurence, St. Jerome and St. John the Baptist.

26 (84133). **Giov. Francesco Barbieri**, called IL GUERCINO. *St. Peter repentant* holds the keys in one hand and wipes away his tears with the other. (C.; h. 1,22, l. 1,02).

27 (83865). **Bartolomeo Schedoni**. *St. John the Baptist* points to an angel who holds a scroll. (C.; h. 0,73, l. 0,63).

28 (84125). **Ludovico Caracci** (\* Bologna 1555, † 1619). *The Burial of Christ* (C.; h. 0,84, l. 0,69).

29 (84149). **Giovanni Lanfranco**. *St. Francis* and another in adoration before Christ. (C.; h. 2,70, l. 2,24).

30 (83824). **Gio. Benedetto Castiglione**, called **IL GRECHETTO**, (\* Genoa 1617, † Mantua 1670). *Madonna and Child*. (C.; h. 1,08, l. 1,38). He is helping Himself from a dish of fruit; on the right is a vase of flowers and a little dog.

31 (84097). **School of Domenichino** (XVII. cent.). *St. John the Evangelist* pausing from his writing as if listening to a voice; beside him the symbolic eagle. (C.; h. 1,66, l. 1,42).

32 (84129). **Annibale Carracci**. *Satirical portrait of Michelangelo da Caravaggio*. (C.; h. 1,02, l. 1,33). The representative of the eclectics thus mocks the head of the Naturalistic school of painting, portraying him as a savage in company with a dwarf and surrounded by animals.

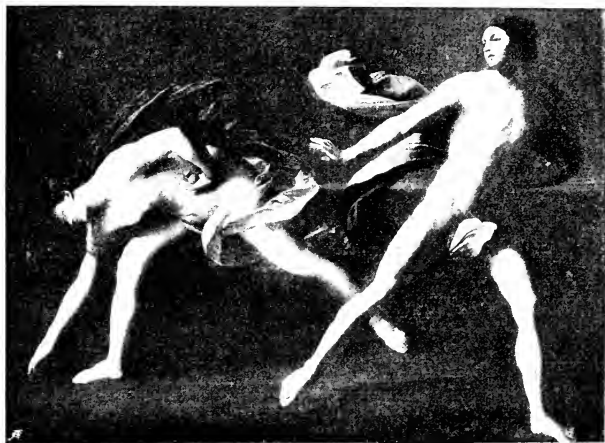


Fig. 133 Atalanta and Hippomenes, from Guido Reni (Phot. Brogi).

33 (84155). **Artemisia Gentileschi** (\* Pisa 1590, † London 1642). *Judith decapitating Holofernes*. (C.; h. 1,66, l. 1,26).

34 (83895). **Bartolomeo Schedoni**. *The Massacre of the Innocents*. (C.; h. 1,82, l. 1,35). To the left is the Captain imparting his terrible order to the women.

35 (83900). **Sisto Rosa**, called **SISTO BALDALOCCHIO** (\* Parma 1555, † Bologna 1647). *St. Cecilia* playing the organ, beside her is an angel with a violoncello. (C.; h. 1,90, l. 1,22).

36 (84030). **Guido Reni**. *Atalanta and Hippomenes*. (C.; h. 1,94 l. 2,63). The maiden stoops to pick up the apple which Hippomenes has let fall during the race. This is one of the Master's best pictures. (Fig. 133).

37 (84122). **Annibale Caracci**. *Hercules at the Cross-roads*. (C.; h. 1,67, l. 2,37). Virtue and Vice each seeking to persuade the hero.

38 (84130). **Guido Reni**. *Vanity offers Modesty a bowl full of jewels*. (C.; h. 2,94, l. 2,11). Modesty gazes at a pearl and then returns it.

39 (84096). **Bartolomeo Schedoni**. *Herminia*, fully armed, holding a helmet in her right hand, appears amongst the shepherds, who look upon her with amazement. (C.; h. 1,48, l. 2,07).

40 (84095). **Guido Reni** (?). *Ulysses* accepting garments from Nausicaa. (C.; h. 2,17, l. 2,70).

41 (84141). **Annibale Caracci**. *Rinaldo and Armida*. (C.; h. 1,68, l. 2,36). Rinaldo, in the arms of his beloved, shows her a mirror. In the background is a landscape with buildings and warriors amongst the trees.

42 (83836). **Bartolomeo Schedoni**. *Christian Charity*. (C.; h. 1,82, l. 1,25). A woman handing a piece of a bread to a beggar who is leading a blind man.

43 (83985). **The same**. *Three women binding up the wounds of St. Sebastian*, who lies on a table. (C.; h. 1,88, l. 1,36).

44 (84105). **Ercole Gennari** (\* Cento 1597, † Bologna 1658). *Rinaldo and Armida*. (C.; h. 1,09, l. 1,42). She seeks to free herself from her lover's passionate embraces.

45 (84103). **School of Domenichino** (XVII. cent.). *The flight into Egypt*. (C.; h. 2,23, l. 1,47). Joseph in the centre between two angels, one of whom shows him the way, while another leads the ass on which the Virgin and Child are seated.

46 (84159). **Bartolomeo Schedoni**. *St. Eustace* kneels before the cross which appears between the stag's antlers. (C.; h. 0,86, l. 1,17).

47 (84091). **Orazio Riminaldi** (\* Pisa 1598, † 1630). *St. John the Baptist*. (C.; h. 1,71, l. 1,31).

48 (84003). **Giovanni Lanfranco**. *The Virgin* appears in the clouds surrounded by angels and cherubim. Below are St. Jerome and St. Carlo Borromeo. (C.; h. 2,70, l. 1,95).

49 (83870). **Bartolomeo Schedoni**. *St. Sebastian* seated with his hands tied up to a pillar. (C.; h. 1,31, l. 0,90).

50 (83894). **Annibale Caracci**. *Portrait of Claudio Merulo da Correggio*. (C.; h. 0,93, l. 0,67). He turns his head towards the spectator and is making an entry in a notebook.

51 (84145). **Alessandro Varotari**, called IL PADOVANINO (\* Padua 1590, † Venice 1650). *Adonis and Venus*. (C.; h. 1,61, l. 1,98). Adonis leaving the arms of the goddess to hurry forth to the chase. In the background is a landscape with dogs and birds.

52 (84108). **After Giovanni Lanfranco**. *Adoration of the Virgin*. (C.; h. 2,67, l. 1,71). The Virgin and Child are seen amidst clouds on high; below are St. Barbara and St. Margaret.

53 (84124). **Gianfrancesco Romanelli** (\* Viterbo 1617, † Rome 1662). *A Sibyl* leaning with her right arm against a pillar, holds in her left hand an open book whereon is inscribed: *ut non confundar*. (C.; h. 1,34, l. 0,95).

54 (84091). **School of Guido Reni** (XVII. cent.). *St. Cecilia playing on a viol*. (C.; h. 1,71, l. 1,31).

55 (84144). **Giovanni Lanfranco**. *Adoration of the Virgin*. (C.; h. 2,50, l. 1,77). The Virgin and Child seated on high surrounded by angels. Below are St. Domenic and St. Augustine.

In front of the first window :

56 (10508). **Statuette of Diana riding a stag** and other silver gilt

figures. Clockwork concealed in the base sets them in motion. XVII. century.

Between the windows :

57 (10827). **Marble statue of sleeping cupid**, XVI. cent.

In front of the second window :

58 (15507). **The so-called Farnese casket**. The six oval figured glasses are the work of Giovanni de Bernardi da Castelbolognese (\* 1496, † 1523), but are not from his own designs. The gold and silver ornamentation is reminiscent of Cellini but is really the work of the Florentine goldsmith Marmo di Bastiano Sbarri (1540-1547).

On the opposite wall :

59 (10807). **Marble statue of a sleeping hermaphrodite**, XVI. Cent. The feet are missing.

### Room VIII. Italian Schools. XVI. and XVII. cent.

1. **School of Bologna**, XVII. cent. *Apollo*. (C.; h. 1,00, l. 1,15). Various birds are listening to the God's music.

2 (83864). **Bartolomeo Schedoni**. *St. Paul*. (C.; h. 1,27, l. 0,90). The apostle points to a book which he holds in his right hand. A heavy sword rests against his shoulder.

3 (83907). **Venetian School**, XVI. cent. *The Madonna* holds the Child in her arms; an outspread veil covers her head. Angels above and below. (C.; h. 1,47, l. 1,20).

4 (83937). **Copy of Paolo Veronese**. *Christ and the Centurion*. (C.; h. 1,05, l. 1,48). The Centurion, accompanied by two soldiers, throws himself at the feet of Christ, behind whom are seen His disciples.

5 (83887). **School of Francesco Mazzola**, called IL PARMIGIANO. *Minerva holding a spear and shield*. (C.; h. 1,87, l. 1,06). On the ground are books and an escutcheon with daggers.

6. **Polidoro Caldara**, called POLIDORO DA CARAVAGGIO. *The Pentecost*. (Sl.; h. 0,71, l. 0,57). The Virgin seated amongst the apostles; the Holy Spirit broods over her.

7 (84116). **School of the Caracci** (XVII. cent.). *St. Roch* gazing heavenward with his hands crossed on his breast. (C.; h. 0,73, l. 0,61).

8 (83984). **Annibale Caracci**. *Pietà*. (C.; h. 1,58, l. 1,50). The Madonna has the head of the dead Christ on her lap and weeps bitterly. At her feet are two angels, one touching the crown of thorns. (Fig. 134).

9 (84201). **Bolognese School**, XVII. cent. *Christ's entry into Jerusalem*. (C.; h. 3,23, l. 2,17).

10 (83780). **Polidoro Caldara**, called POLIDORO DA CARAVAGGIO. *The Procession to Golgotha*. (Sl.; h. 0,73, l. 0,55). Christ having fallen on his knees is brutally beaten by a Jew. The kneeling figure on the left is probably St. Veronica; on the right are the Madonna and two Marys.

11 (84094). **Guido Reni**. *St. John the Evangelist*, writing. (C.; h. 0,70, l. 0,55).

12 (83786). **Polidoro Caldara**, called DA CARAVAGGIO. *Adoration of the Shepherds*. (Sl.; h. 0,73, l. 0,54). The Virgin unwraps the swaddling clothes and shows the infant Christ to the Shepherds. God the Father appears on high surrounded by angelic minstrels.

13 (83909). **Copy from Sebastiano del Piombo**. *Portrait of Giulia Gon-*

*zaga* (?). C.; h. 0,52, l. 0,38). She turns towards the spectator, and points to a sharp slit over her breast.

14 (84068). **Alessandro Vasari**, called IL BRONZINO (\* Florence 1535, † 1607). *Bacchante and Cupid*. (C.; h. 1,34, l. 1,95).

15 (84214). **Giorgio Vasari** (Florentine and Roman School). *Justice raises Innocence and punishes Slander*. (W. h. 3,53, l. 2,52). Innocence brings the Goddess two doves. The human slanderers lie on the ground in chains.



Fig. 134. *Pietà*, from Caracci (Phot. Brogi).

16 (84025). **Francesco Albani** (\* Bologna 1578, † 1660). *Transformation of St. Rosa of Viterbo*. (C.; h. 0,69, l. 0,54). The Saint with flowers in her lap is drawn up to Heaven by angels. Below is a church in which mass is being celebrated; on the right the saint's martyrdom is depicted.

17 (84092). **Sofonisba Anguissola** (\* Cremona about 1528, † Genoa 1626). *Portrait of herself*. (C.; h. 0,78, l. 1,21). The artist is playing an organ facing the spectator.

- 18 (83785). **Roman School**, XVII. cent. *The visitation*. (C.; h. 0,78, l. 1,21).
- 19 (84202). **Roman School**, XVII. cent. *Holy Family*. (C.; h. 1,11, l. 0,81).
- 20 (83875). **School of Parma**, XVII. cent. *An Angel*. (C.; h. 1,00, l. 1,00).
- 21 (84033). **Luca Cambiaso** (\* Moneglia 1527, † Madrid 1585). *Endymion and Diana*. (C.; h. 1,59, l. 1,17). The goddess seeks to hold back the beloved youth who attempts to free himself from her embrace. Cupid and a hound are close at hand.
- 22 (84109). **School of Carracci**, XVII. cent. *Pietà*. (C.; h. 0,76, l. 0,92). The Madonna with folded hands bends over the dead body of her Son.
- 23 (83905). **Venetian School**, XVII. cent. *Jupiter* seated at a feast with the other gods. (C.; round, diam. 1,38). Venus and Mars are beside him. Winged genii hand flowers and wait upon them.
- 24 (83861). **Matthäus Stomer**. *The miracle of the Loaves and Fishes* (C.; h. 1,53, l. 2,05). Christ blessing the bread.
- 25 (83822). **Bernardo Strozzi**, called IL PRETE GENOVESE (\* Genoa 1581, † Venice 1644). *Portrait of a Capucin monk* laying his hand on a skull. (C.; h. 0,95, l. 0,67).
- 26 (83812). **School of Carlo Marassa** (XVII. cent.). *Holy Family*. (C.; h. 0,93, l. 0,73).
- 27 (83789). **Andrea Piccinelli**, called ANDREA DEL BRESCIANINO (from Brescia, worked from 1507 to 1525). *Holy Family*. (W.; round, d. 0,73).
- 28 (84055). **School of Guido Reni** (XVII. cent.). *The four seasons*. (C.; h. 1,70, l. 2,28). A boy with ears of corn stands beside a nude figure representing Summer. Spring with a garland of flowers. Autumn with a red cloak and grapes is easily recognisable. Winter is depicted as an old woman wrapped in a mantle.
- 29 (84040). **Bernardino Licino**, called IL PORDENONE (\* Pordenone 1490, † 1556-1561). *The Virgin* stands, under a Corinthian portico, gazing up to heaven, where a cloud of angels are visible. Below her are the four Doctors of the Roman Church, engaged in wordy warfare. (W.; h. 2,93, l. 1,95).
- 30 (83826). **Genoese School**, XVII. cent. *Madonna and Child*. (C.; h. 0,93, l. 0,73). He holds a cherry twig in His hand. The sea is in the background.
31. **School of Bartolomeo Schedoni**, XVII. cent. *St. Jerome*. (C.; h. 0,90, l. 0,70). The Saint interrupts his reading as an angel with a trumpet announces the advent of the Day of Judgement.
32. **Giuseppe Cesari**, called IL CAVALIERE D'ARPINO (\* Arpino about 1560, † Rome 1640). *Jesus with two Jews*. (C.; round, d. 0,75).
- 33 (83858). **Matthäus Stomer**. *Holy Family*. (C. h. 1,55, l. 2,08). The source of illumination is a light hidden behind a basket.
- 34 (84029). **Luca Cambiaso**. *Venus and Adonis*. (C.; h. 1,60, l. 1,16). The goddess, weeping, embraces Adonis, who has been wounded in the chase. Cupid stands on the right.
- 35 (84093). **School of Guido Reni** (XVII. cent.). *The infant Jesus*. (C.; h. 0,68, l. 0,88). Near the sleeping Child the emblems of His passion are portrayed.
- 36 (83903). **Venetian School** (XVII. cent.). *Jupiter and other gods*.

(C.; round, diam. 1.38). Jupiter poised with one foot on the earthly sphere issues an edict; on his right Diana and other gods, on his left Venus and Mars with Cupid. Neptune below.

37 (83772). **Battista Salvi**, called IL SASSOFERRATO (\* Sassoferrato 1605, † Rome 1685). *St. Joseph and his household*. (C.; h. 0.97, l. 1.33).

38 (84119). **Annibale Caracci**. *Holy Family*. (C.; h. 0.99, l. 0.78). St. John kisses Christ's hand.

39 (84113). **The Same**. *Study in perspective*. (C.; h. 1.07, l. 0.94).

40 (83823). **Matthäus Stomer**. *The Release of St. Peter from prison*. (C.; h. 1.27, l. 1.82). He is seated; an angel seizes his cloak as if to urge him to arise and go forth.

41 (83790). **Battista Salvi**, called IL SASSOFERRATO. *Madonna and Child*. (C.; h. 1.37, l. 1.00). On high are three angels bearing a scroll inscribed: Gloria in excelsis Deo et in terra pax. The Madonna and shepherds are worshipping the Child.

42. **School of Schedoni** (XVII. cent.). *St. Cecilia seated at an organ*. (C.; h. 2.60, l. 1.85). An angel is working the bellows and others stand in the background.

43 (84067). **Venetian School** (XVI. cent.). *Venus and the Graces*. (C.; h. 1.44, l. 2.24). Venus has taken Cupid's bow away from him and is holding him. The Graces are seated on the left.

44 (83769). **Carlo Maratta** (\* Camerano in the district of Ancona 1625, † Rome 1713). *Adoration of the Magi*. (C.; h. 1.98, l. 1.33). The Virgin with the Child in her arms receives their gifts.

45 (83777). **Gian Francesco Penni**, called IL FATTORE. *Salome*, showing the head of the Baptist to her maid. (W.; h. 0.62, l. 0.47).

46 (83866). **Annibale Caracci**. *Corpus Christi*. (C.; h. 0.66, l. 1.36). The dead body lies on a sheet; the arms are crossed and the head bowed to one side.

47 (83934). **Domenico Theotocopuli**, called IL GRECO (\* Crete circa 1548, † Toledo 1614). *Boy with a fire brand* which he tries to blow into a flame in order to light a candle with it. (C.; h. 0.59, l. 0.49).

48 (84177). **Marco del Pino**, called MARCO DA SIENA (\* Siena circa 1525?, † Naples 1588). *The Circumcision of Christ* performed in the presence of the high priest and many witnesses. The Madonna stands on the left. (W.; h. 4.84, l. 3.32). Signed: MARCUS DEL PINO SENENSIS FACIEBAT 1573.

49 (83953). **Andrea Meldolla**, called SCHIAVONE (\* Sebenico 1522?, † Venice 1563). Venetian School. *Jesus before Herod*. (C.; h. 1.34, l. 2.04). The imperial viceroy is seated on the left holding a sceptre. Jesus stands bound between guards and is ordered to defend Himself by one of the elders accusing Him.

50 (84143). **Manner of Giovanni Lanfranco**. *Two martyrs worshipping the Virgin and Child* who are visible amidst the clouds surrounded by angels. (C.; h. 2.28, l. 1.48).

51 (83961). **Venetian School** (XVI. cent.). *The Madonna* holds in her arms the infant Christ who is bestowing benediction. Two angels hold a crown over her head. (C.; h. 1.33, l. 0.97).

52. **Roman School**, XVI. cent. *The Virgin and St. Elizabeth*. (C.; h. 2.50, l. 1.00). On the right are the two women embracing. A cripple sits at their feet; to the left are several people gesticulating, with a kneeling boy in their midst. There are classical buildings in the background.



53 (83828). **Matthäus Stomer**. *Adoration of the Christ child*. (C.; h. 1,27, l. 1,78). The light which illumines the spectators emanates from the central figure of the infant Christ. The Madonna and shepherds gaze at Him devoutly.

54 (83942). **Copy from Paolo Veronese**. *The Finding of Moses*. (C.; h. 1,06, l. 1,60). A maid brings the little boy to the Princess who stands amongst her ladies. A dwarf with dogs and two spearmen are also of the company.

55 (84148). **Jacopo Palma**, called THE YOUNGER (\* Venice 1544, † Venice 1628). *Burial of St. Sebastian*. (C.; h. 1,76, l. 1,25). The saint is laid in his coffin by an old man and a woman; other women gaze upon him, a youth in red draws attention to the scene.

56 (83935). **Jacopo Robusti**, called TINTORETTO (\* Venice 1518, † Venice 1594). *Madonna and Child*. (C.; h. 0,95, l. 1,10). She is seated on the crescent moon and holds a book in her hand. They are surrounded by cherubs.

57. **Bartolomeo Schedoni**. *St. Peter*, leaning upon a pillar on which is a bunch of keys. (C.; h. 1,28, l. 0,88). On his left knee he holds a book; at his feet are the insignia of the papacy, the triple tiara etc.

58 (83966). **Venetian School**, XVI. cent. *Two Saints*. (C.; h. 1,49, l. 1,26). On the left St. John the baptist with his lamb; on the right St. Jerome reading out of a book which a youth holds before him. Beside him is his lion.

59 (83833). **Matthäus Stomer** (worked in Messina in the second half of the XVII. cent. *Christ bound by the Jews*. (C.; h. 1,53, l. 2,09). One secures His hands, another mocks Him and a third thrusts a lighted torch at Him.

60 (83924). **Copy from Titian**. *Portrait of Charles V.*, wearing the insignia of the Golden Fleece. (C.; h. 0,99, l. 0,78). He turns towards the spectator and has a paper in his left hand.

61 (83917). **Venetian School**, XVI. cent. *Portrait of a prince* seated at a table on which a crown is placed (W.; h. 0,80, l. 0,61). He turns to the left, with his left hand on his breast and his right clasping the hilt of his dagger.

62 (83910). **School of Sebastiano del Piombo**, XVI. cent. *Unidentified Portrait* of a youth in black, facing the spectator (unfinished). (Sl.; h. 0,54, l. 0,39).

63 (84069). **Domenico Robusti**, son of Tintoretto (\* Venice 1562, † 1597). *Danae* reclining at the foot of a tree, watched by Cupid receives the golden rain. (C.; h. 1,16, l. 1,46).

64 (83986). **Jacopo da Ponte**, called JACOPO BASSANO (\* Bassano 1510, † Venice 1592). *The Raising of Lazarus*. (C.; h. 2,79, l. 2,20). Jesus who has come with a large following blesses Lazarus who rises and is helped to cast off his grave clothes. In the background is a city wall. The sketch for this picture is N. 1 in the Titian room.

65 (83930). **Francesco Torbido**, called IL MORO DI VERONA (\* Verona 1503, † 1581). *Portrait of an old man* leaning with his right arm against a pillar. (C.; h. 1,10, l. 0,90). He wears a ring and holds a letter in his hand. Signed: FRANC.S TURBIDUS DITTO EL MORO V. FACIEBAT.

66 (83928). **Tiberio Tinelli**, Venetian school (\* Venice 1586, † 1638). *Unidentified portrait* of a man in a black fur edged coat. (C.; h. 0,77, l. 0,62).

67 (83927). **Venetian school**, XVI. cent. *Head of a warrior* turned to the right with his gaze fixed upon the spectator. (C.; h. 0,42, l. 0,38).

68 (83842). **Matthäus Stomer**. *Jesus at Emmäus*. (C.; h. 1,57, l. 2,02). The two disciples recognise Him in the breaking of bread. His face is strongly illuminated.

At the first window :

69 (10785). **Bronze statuette of Hercules** with the calydonian boar. XVI. cent. School of Giambologna.

At the second window :

70 (10520). **Bronze statuette of Hercules** strangling the serpents, other of the hero's feats are depicted in relief round the base. XVI. cent. Formerly considered antique (Fig. 135).

At the third window :

71 (10782). **Bronze statuette of Mercury** running (a replica of the larger bronze at Florence) by Giovanni Fiammingo called Giambologna (\* Douai 1524, † 1608) finished later than 1564.

## Room IX. Pannini.

(Canaletto's views deserve especial attention because they depict architectural features of Venice as they originally were, now that they have lost so much by al-



Fig. 135. Hercules strangling the serpents.

teration and inaccurate restoration, as for instance the Abbey of S. Gregorio and the Fondaco dei Turchi, which latter has been entirely changed by recent transformation and is now the Museo Civico).

1 (83911). **Antonio da Canale**, called CANALETTO (\* Venice 1697, † 1768). *The Church of S. Giovanni e Paolo*. (C.; h. 0,61, l. 0,97).

2 (83947). **The Same**. *The Grand Canal, Venice*. (C.; h. 0,61, l. 0,98).

3 (83962). **The Same**. *Torre dei Leoni, Venice*. (C.; h. 0,60, l. 0,98).

4 (83951). **The Same**. *Fondaco dei Turchi, Venice*. (C.; h. 0,61, l. 0,98).

5 (83923). **The Same.** *The Grand Canal, Venice, with Palazzi Balbi and Foscari.* (C.; h. 0,60, l. 0,97).

6 (83945). **The Same.** *The Doge's Palace, Venice.* (C.; h. 0,61, l. 0,98).

7 (83816). **Giovanni Paolo Pannini** (\* Piacenza 1692?, † Rome 1768). *Charles III. visiting Pope Benedict XIV. at the Vatican.* (C.; h. 1,23, l. 1,72). The young monarch, clad in red, arrives with a large following. The Pope awaits him, seated in an inner chamber. This picture is of great value to students of the costumes and customs of that period.

8 (83765). **The Same.** *Roman Ruins.* (C.; h. 1,22, l. 0,92).

9 (83814). **Anton Raphael Mengs** (\* Aussig 1728, † Rome 1779). *Ferdinand II. of Bourbon, at the age of twelve.* (C.; h. 1,80, l. 1,26). This youthful sovereign wears a golden cuirass and holds a sceptre. On the table and sofa beside him are the insignia of royalty.



Fig. 136. The Palace of the Doges and the Piazzetta, from Canaletto.

10 (83764). **Giovanni Paolo Pannini.** *The Colosseum and the Arch of Constantine.* (C.; h. 0,98, l. 1,34).

11 (83810). **The Same.** *Charles III. on horseback with his followers in front of St. Peters.* (C.; h. 1,23, l. 1,72). The huge open space is filled with riders who are accompanying the king to the basilica. This picture is remarkable for its bright and harmonious colouring.

12 (83773). **The Same.** *Roman Ruins together with the so-called Temple of the Sibyl at Tivoli.* (C.; h. 1,20, l. 0,91).

13 (83925). **Antonio da Canale, called CANALETTO.** *The Church of the Salute, Venice.* (C.; 0,61, l. 0,87).

14 (83914). **The Same.** *The Grand Canal, Venice, and the Church of S. Maria degli Scalzi.* (C.; h. 0,61, l. 0,97).

15 (83818). **Anton Raphael Mengs.** *Portrait of a young prince in regal attire with his left hand on his hip.* (C.; h. 0,81, l. 0,65).

16. **Giacinto Diana, called IL POZZOLANO** (\* Pozzuoli 1730, † Naples

circa 1800). *Diana*. (C.; h. 0,80, l. 1,00). The Goddess seated to the right surrounded by Cupids is holding a peacock. On the left another little Cupid is dragging up a garland.

17 (83955). **Antonio da Canale**, called CANALETTO. *The Dogana, Venice*. (C.; h. 0,61, l. 0,98).

18 (83959). **The Same**. *The Palace of the Doges and the Piazzetta*. (C.; h. 0,60, l. 0,98). (Fig. 136).

19 (84047). **Giacinto Rigaud** (\* Perpignan 1659, † Paris 1743). *Portrait of a cardinal* holding his cap in his right hand. (C.; h. 0,85, l. 0,68).

20 (83918). **Antonio da Canale**, called CANALETTO. *Bridge over the Rialto*. (C.; h. 0,60, l. 0,97).

21 (83929). **The Same**. *Badia of S. Gregorio*. (C.; h. 0,60, l. 0,98).

22. **Giacinto Diana**, called IL POZZOLANO. *Diana*. (C.; h. 0,80, l. 1,00). The goddess is seated on a rock to the left and lets Cupids arm her for the chase.

At the window :

23 (10524). **The Rape of the Sabines**. Bronze group by Giovanni Fiammingo called Giambologna. This work is dated 1579 and is therefore three years earlier than the larger replica by the same artist in the Loggia dei Lanzi at Florence.

### Room X. (Prince Farnese).

1 (84131). **Giuseppe Maria Crespi**, called LO SPAGNOLO (\* Bologna 1665, † 1447). *Holy Family and Saints*. (C.; h. 0,37, l. 0,34). The Child seated on the Virgin's lap is reading a scroll she holds. St. John, St. Joseph, St. Anna and other saints are with them.

2 (84026). **Bolognese School**, XVII. cent. *St. Francis* wearing his hood is portrayed in a devout ecstasy. (C.; h. 0,40, l. 0,54).

3 (84127). **Simone Cantarini**, called SIMONE DA PESARO (\* Tropezza near Pesaro 1612, † Verona 1648). *The Madonna and St. Carlo Borromeo* blessed by the infant Jesus. Above are angels. (Sl.; h. 0,33, l. 0,25).

4 (116065). **Francesco Solimena**, called L'ABBATE CICCIO. *St. Roch* gazing up to heaven; beside him a dog. (C.; h. 1,27, l. 0,93).

5 (84563). **Franz Denis** († Mantua 1670). *Portrait of Ranuccio II. Farnese* standing with his right hand on a dog's head. (C.; h. 1,28, l. 1,04).

6. **Pier Ilario Spolverini** (\* Parma 1657, † 1734). *Equestrian portrait of Antonio Farnese*, last duke of Parma. (C.; h. 3,05, l. 2,00).

7 (84579). **Franz Denis**. *Portrait of Isabella d'Este*, second wife of Ranuccio II. Farnese. (C.; h. 1,26, l. 1,03).

8. (84060). **Neapolitan School**, XVII cent. *A market by the seashore* with architectural buildings in the background. (C.; h. 0,48, l. 0,64).

9 (84163). **Copy from Andrea del Sarto**. *Madonna with angels*. (C.; h. 1,15, l. 1,86).

10. **After Salvator Rosa**, XVII. cent. *Landscape with rocks and shrubs*. (C.; h. 0,65, l. 0,95).

11. **Neapolitan School**, XVIII. cent. *Three Cupids* of whom one holds a mirror for the other on the left. (C.; h. 0,78, l. 0,96).

12 (84552). **Netherland School**, XVI. cent. *A group of portraits of the Farnese family* from Paul III. to the Princesses of Portugal. (W.; h. 0,14, l. 0,11).

13 (83882). **School of Parma**, XVI. cent. *Madonna and Child with St. Jerome and St. Catherine*. (C.; h. 1,17, l. 1,00). The Madonna is holding a pear, the infant Christ embraces his bride who kneels before Him. St. Jerome lays his left hand on the lion's head.

14 (83817). **Giuseppe Cesari**, called IL CAVALIERE D'ARPINO. *The risen Christ appears to Magdalene* who kneels before Him; beside her on the ground is the box of precious ointment. (C.; h. 0,44, l. 0,57).

15 (83766). **The Same**. *St. Michael* pursuing the fleeing Satan with a lance. (W.; h. 0,37, l. 0,27).

16 (83519). **The Same**. *Jesus and the Woman of Samaria*. (C.; h. 0,45, l. 0,57). Jesus leans against the edge of the Well, the woman stands opposite with a jug and rope.

17 (116856). **School of Ferrara**, XVI. cent. *The Flight into Egypt*. (C.; h. 0,76, l. 0,62). The Virgin and Child with St. John and an angel, behind them sits St. Joseph under a tree, reading.

18 (111425). **Copy from Paolo Veronese**. *The Presentation in the Temple*. (C.; h. 0,83, l. 0,95). The aged Simeon sits beside the altar; on the left St. Joseph kneels with Mary and the Child, on the right in the background is a woman with doves.

19. **Neapolitan School**, XVIII. cent. *Landscape with architectural buildings*. (C.; h. 1,08, l. 1,40).

20. **Annibale Caracci**. *An angel with an incense burner*. (C.; h. 0,60, l. 1,43).

21 (83767). **Giuseppe Cesari**, called IL CAVALIERE D'ARPINO. *A group of angels*. (W.; h. 0,27, l. 0,40).

22 (83806). **Roman School**, XVII. cent. (W.; h. 0,35, l. 0,56). *Half length figures of apostles*.

23 (83771). **Giuseppe Cesari**, called IL CAVALIERE D'ARPINO. *A group of Angels*. (C.; h. 0,35 l. 0,56).

24 (83949). **Copy from Titian**. *Mary and Magdalene*. (C.; h. 1,00, l. 0,76). Jesus in the Virgin's arms reaches out for the pot of ointment offered Him by Magdalene; in the background is a tent.

25 (84115). **Giovanni Lanfranco**. Angels bearing the body of *St. Mary the Egyptian* up to heaven in a sheet. (C.; h. 1,11, l. 0,78).

26 (84511). **Neapolitan School**, XVII. cent. *A peasant* driving a mule before him by the seashore. (C.; h. 1,16, l. 1,62).

27 (83950). **School of Sebastiano del Piombo**, XVI. cent. *Head of a young woman*. (C.; h. 0,41, l. 0,35). Left profile, eyes raised.

28 (83801). **Giuseppe Cesari**, called IL CAVALIERE D'ARPINO. *St. Benedict borne heavenwards* in pontifical vestments by angels. (W.; h. 0,55, l. 0,46).

29 (84132). **Venetian School**, XVI. cent. *Unidentified Portrait*. (C.; h. 0,40, l. 0,35).

30 (83922). **School of Parma**, XVI. cent. *Portrait of a lady* holding a handkerchief and a pair of gloves. (C.; h. 1,29, l. 1,00).

31. **Neapolitan School**, XVIII. cent. *Two cherubs with the emblems of Justice*.

On the right hand wall:

32 (10518). **Marble bust of Ranuccio II. Farnese**. After Bernini, XVII. cent.

33 (10519). **Ditto**. School of Carrara, XVII. cent.

To the right of the Exit :

34 (10824). **Marble Bust of Charles V.**, XVI. cent.

To the left of the door :

35 (10517). **Marble Bust of Paul III. Farnese**, XVI. cent., unfinished.

### Room XI. Schools of Ferrara and Parma.

1 (83999). **Lorenzo Costa** (\* Ferrara 1460, † Mantua 1535). *Unidentified Portrait*. (W.; h. 0.40, l. 0.33). The expression denotes great strength of character. The eyes are so painted that they seem to follow the spectator wherever he goes (Fig. 137).



Fig. 137. Unidentified Portrait, from Lorenzo Costa (Phot. Aliuari).

2 (83782). **School of Ferrara**, XVI. cent. *Madonna and Child*. (W.; h. 0.54, l. 0.43).

3 (83840). **School of Parma**, XVI. cent. *A laughing youth*. (L.; h. 0.33, l. 0.45).

4 (84136). **Ditto**. *Holy Family and an unknown saint*. (C.; h. 0.45, l. 0.34). The Madonna is seated under a tree in the centre holding the infant Jesus with her left and caressing the little St. John with her right hand. St. Joseph and a Benedictine monk stand on either side.

5 (83915). **Giov. di Niccolò Luteri**, called **Dosso Dossi** (\* Dosso circa 1480 † Ferrara 1542). *Madonna and Child with St. Jerome*. (W.; h. 0.35, l. 0.44). He holds an open book and has his lion beside him; the background is a pleasant landscape.

6 (83963). **Benvenuto Tisi**, called **IL GAROFALO** (\* Garofalo circa 1481, † Ferrara 1559). *The Circumcision*. (W.; h. 0.39, l. 0.51).

The infant Christ is seated on the altar while the aged Simeon performs the rite. On either side are attendants and onlookers.

7 (83851). **Franc. Maria Rondini** (\* Parma 1490, † 1549?). *The Madonna and Child* are seated in the clouds (W.; h. 1.94, l. 1.33). He hands the keys to St. Peter. In the centre is the youthful John the Baptist and on the right St. Catharine.

8 (84009). **Giovanni Benvenuti**, called **L'ORTOLANO** (\* Ferrara 1467, † 1529). *The Descent from the Cross* (W.; h. 2.72, l. 1.73). Mary holds the dead body of Christ on her lap. Joseph of Arimathea stands beside her with a hammer in his hand. On their right is St. John supporting the body; on their left Magdalene; behind them an unknown saint and another Mary weeping. Further back still is a Jew holding two nails of the cross. In the middle distance on the left is St. Christopher and towards the centre are some women washing. Signed: 1521.

9 (83984). **Benvenuto Tisi**, called **IL GAROFALO**. *St. Sebastian bound to a pillar* and wounded with four arrows. (W.; h. 0.38, l. 0.31).

10 (83938). **Battista di Niccolò Luteri**, called **BATTISTA DEL DOSSO** (\* Ferrara 1479, † 1548). *The Madonna* fondling the infant Jesus and extending her right hand in benediction on a kneeling bishop. Landscape with buildings in the background. (W.; h. 0,38, l. 0,31).

11 (84215). **School of Ferrara**, XVI. cent. *The Descent from the cross*. (W.; h. 0,37, l. 0,28). Nicodemus and Joseph of Arimathia wrap the dead body in a cloth. Between the two St. Johns Magdalene kneels beside the weeping Madonna.

12 (83886). **Franc. Maria Rondani**. *The Assumption*. (W.; h. 2,14, l. 1,41). Angels accompany the Virgin's upward flight; Apostles stand below; the landscape is alpine.

13 (84137). **School of Ferrara**, XVI. cent. *Madonna and Child with little St. John*. (W.; h. 0,27, l. 0,24).

14 (83854). **Ditto**. *Holy Family*. (W.; h. 0,29, l. 0,25). Joseph stoops to embrace the Child who sits on His mother's lap.

15 (83831). **School of Correggio**, XVI. cent. *Head of an old man*. (C.; h. 0,30, l. 0,21).

16 (83855). **Francesco Mazzola**, called **IL PARMIGIANINO** (\* Parma 1503, † Parma 1540). *A boy* reading the alphabet from a slate. (W.; h. 0,26, l. 0,21).

17 (83881). **Girol. Bedoli-Mazzola** (\* Bedulla near Cremona about 1500, † 1569). *Holy Family and Saints*. (W.; h. 1,94, l. 1,46). The sleeping Child is balanced on the edge of the manger by the Madonna who kneels beside Him. Behind her are St. Joseph and St. John, who holds a chalice. St. Francis and a Benedictine monk are in adoration on the left. The background is a landscape with buildings.

18 (83863). **Francesco Mazzola**, called **IL PARMIGIANINO** (?). *Madonna and Child with St. Catharine* to whom He hands a palm branch. (W.; h. 0,66, l. 0,51). There are buildings in the background and St. Joseph is seen retreating in the distance.

19 (83869). **Federico Flori**, called **IL BAROCCIO** (Urbino 1528, † 1612). *Madonna and Child* with St. Lawrence to whom He hands a palm branch. (C.; h. 0,65, l. 0,50).

20 (83884). **Girol. Bedoli-Mazzola**. *Portrait of a Tailor* seated behind a table on which a piece of cloth is spread. (C.; h. 0,87, l. 0,70). He holds a measure in one hand and large scissors in the other.

21 (83877). **The Same**. *St. Clare holding the Sacrament* in one hand and a book in the other. (C.; h. 0,92, l. 0,71).

22 (84184). **Filippo Mazzola** (\* Parma 1460?, † 1505). *The Burial of Jesus*. (W.; h. 1,67, l. 1,27). The Madonna sits on the edge of the sarcophagus supporting the dead body on her lap. Magdalene kneels on the left in front of St. Catherine with the wheel and palmbranch, and St. Scholastica. On the right are St. Barbara with her tower and St. Apollonia with the pincers. Signed: 1500.

23 (83871). **School of Bart. Schedoni**, XVII. cent. *The Tribute money*. (W.; h. 0,69, l. 0,57). Jesus is on the right saying « Give unto Caesar the things that are Cæsar's ». On the left is a pharisee with the coin in his hand.

24 (84020). **Girol. Bedoli-Mazzola**. *Lucrezia* plunging the sword into her bosom with her own right hand. (W.; h. 0,64, l. 0,49).

25 (83952). **Benvenuto Tisi**, called **IL GAROFALO**. *Adoration of the Magi*. (W.; h. 0,80, l. 0,57). The three kings bearing gifts and accompa-

nied by armed men advance towards the Virgin and Child seated in the centre. The background is a rocky landscape with buildings.

26 (84199). **Filippo Mazzola**. *Adoration of the infant Christ*. (W.; h. 1,82, l. 1,26). Mary kneels with folded hands before Him; on either side, also kneeling, are St. Clare with the Monstrance and St. Agnes with her lamb. Signed: FILIPUS MAZZOLLA P. P.

27 (83874). **Girol. Bedoli-Mazzola**. *The Annunciation*. (C.; h. 2,23, l. 1,53). The archangel bearing a lily flies down from the presence of the Holy Spirit who is visible on the left, to the Virgin who kneels at a prie Dieu; beside her is a work basket. A group of watching angels gather round the bed.

28 (83852). **Romagnolese School**, XVI. cent. *Holy Family with St. Catherine*. (W.; h. 0,77, l. 0,41). In the centre the Madonna and Child who bends over to embrace His bride on the left. Behind her is a landscape. On the right stands St. Joseph.

### Room XII. Correggio and Parmegianino.

1 (83972). **Antonio Allegri**, called CORREGGIO (\* Correggio 1494, † 1534). *The Betrothal of St. Catherine* (W.; h. 0,27, l. 0,22). The Christ child gazes questioningly at the Madonna before placing the ring on the finger of His betrothed.

2 (83960). **The Same**. *The so-called Zingarella*. (C.; h. 0,47, l. 0,38). The Madonna and Child amongst palm trees; a white rabbit comes out fearlessly. An angel is visible in the sky.

3 (83832). **Francesco Mazzola**, called IL PARMIGIANINO. *Madonna and Child* (C.; h. 0,84, l. 0,66). She tries to open the infant's mouth with her finger.

4 (131060). **Antonio Allegri**, called CORREGGIO. *St. Anthony*. (W.; h. 0,46, l. 0,37).

5 (83838). **Copy from Correggio**. *Ecce Homo*. (W.; h. 0,48, l. 0,34). Christ's head is crowned with thorns and bowed slightly to the right.

6 (83873). **Francesco Mazzola**, called IL PARMIGIANINO. *Portrait of Giambattista Castaldi* holding a book in his left hand. (W.; h. 0,98, l. 0,83).

7. **The Same**. *Portrait of a young man* seated at a small table facing the spectator. (W.; h. 1,20, l. 0,86).

8. **Michelangelo Anselmi** (\* Lucca 1494, † Parma 1554). *Holy Family* (W.; h. 0,44, l. 0,32).

9 (83830). **Copy from Francesco Mazzola**. *Holy Family*. (C.; h. 0,42, l. 0,29). Joseph watching Jesus and St. John who embrace.

10 (83857). **Girol. Bedoli-Mazzola**. *Alexander Farnese and a woman* representing the City of Parma. (C.; h. 1,50, l. 1,17). The young prince embraces her with his left arm. She is dressed as Pallas Athene and bears a palm branch. The Farnese and city arms are quartered on the shield.

11 (83837). **Copy from Francesco Mazzola**. *The Espousals of St. Catherine*. (C.; h. 0,67, l. 1,20). The Virgin gazes in astonishment at the infant Jesus who is in the act of placing the betrothal ring on St. Catherine's finger. St. Joseph, St. Peter and an angel are also witnesses.

12 (83829). **Michelangelo Anselmi**. *Holy Family*. (W.; h. 0,37, l. 0,28).

13 (83834). **School of Parma**, XVI. cent. *Virgin and Child* with angels, one of whom offers Him a dish of fruit; others present flowers; an



other lays his hand on the shoulder of a saint who stands by, holding a cross. (C.; h. 0,48, l. 0,36).

14 (83991). **Francesco Mazzola**, called IL PARMIGIANINO. *Portrait of Count Galeazzo Sanvitale*. (W.; h. 1,07, l. 0,80). He holds a medal in his hand; on the table is his helmet and a battle axe.

15 (83891). **The Same**. *Portrait of Jerome de Vincentiis* (1535). (C.; h. 1,19, l. 0,88). Half length dressed in black.

16 (83845). **Michelangelo Anselmi**. *The Madonna between two saints*. (C.; h. 0,53, l. 0,43). Magdalene offers the infant Christ her box of ointment. St. Apollonia shows Him the pincers she carries.

17 (83958). **Copy from Francesco Mazzola**. *Portrait of Parmegianino*. (C.; h. 0,45, l. 0,40). The original by himself is in the Uffizi.

18 (84024). **Francesco Mazzola**, called IL PARMEGIANINO. *Portrait of Anthea* with whom he was in love. (C.; h. 1,39, l. 0,88). She is painted at the age of twenty. (Fig. 138).

19 (83856). **School of Parma**. XVI. cent. *Portrait of a Farnese Prince* in a cuirass ornamented with gold. (C.; h. 0,89, l. 0,65). He carries a glove and rests his left hand on his helmet.

20 (83825). **Ditto**. *Portrait of Ranuccio I. Farnese*? (C.; h. 1,55, l. 0,90), wearing a bright blue steel cuirass ornamented with gold. His left hand rests on a helmet with many coloured plumes.

21 (84196). **Francesco Mazzola**, called IL PARMIGIANINO. *Portrait of Giovanni Bernardino di Castelbolognese* in black with a precious stone in his cap. (W.; h. 0,63, l. 0,50).

22 (83989). **The Same**. *Holy Family*, in tempera. (C.; h. 1,58, l. 1,30). The Virgin is under a tree watching the infant Jesus asleep and stroking little St. John's cheek. Joseph is seen approaching from a distance, reading.

23 (83889). **Alessandro Bedoli-Mazzola** (\* Parma 1533, † 1608). *Portrait of a girl* wearing earrings and necklaces. (C.; h. 0,29, l. 0,39).

24 (83835). **Giulio Cesare Procaccini** (\* Bologna 1560?, † Milan 1626). *Madonna and Child with an angel*. (W.; h. 0,36, l. 0,31).



Fig. 138. Portrait of Anthea by Francesco Mazzola.

25 (83844). **Alessandro Bedoli-Mazzola**. *Portrait of a young woman* in white, wearing a pearl embroidered veil and pearl collar. (W.; h. 0,25, l. 0,35).

26 (83976). **Francesco Maria Rondani**. *Madonna and Child*; in tempera. (C.; h. 1,06, l. 0,90).

27 (83975). **Unknown Master**, XVII. cent. *A Sketch for the Burial of Jesus*. (W.; h. 0,53, l. 0,74). The body foreshortened is drawn with the head resting on the Madonna's knees. This ranks as a masterpiece.

28 (83973). **Michelangelo Anselmi**. *Holy Family*. (W.; h. 0,51, l. 0,51). Joseph and the Virgin gaze devoutly at the sleeping Child who is surrounded by angels.

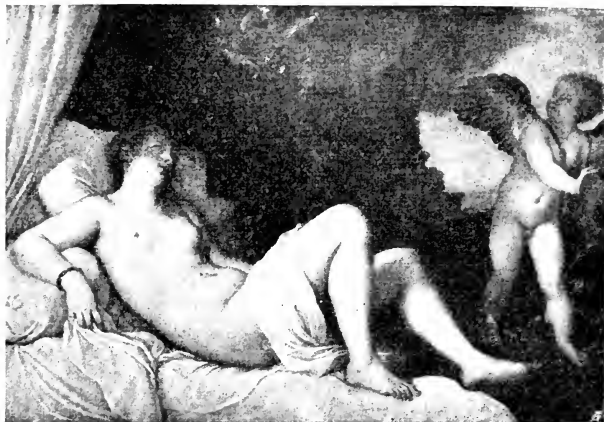


Fig. 139. Danaë, by Titian (Phot. Brogi).

### Room XIII. Titian.

1 (83912). **Leandro da Ponte**, called **LEANDRO BASSANO** (\* Bassano 1558, † Venice 1623). *Portrait of a Lady* in black with a lace collar and fine jewels. (C.; h. 1,06, l. 1,00).

2 (83948). **Domenico Theotocopuli**. *Portrait of the Miniaturist Giulio Clovio*. (C.; h. 0,58, l. 0,86). He is drawing attention to the missal illuminated by him for Cardinal Farnese.

3 (83908). **Venetian School**, XVII. cent., style of Giorgione. *Unidentified portrait of a youth* wearing furs and a broad brimmed hat. (C.; h. 0,52, l. 0,38). He holds a parchment scroll in his left hand. The expression and attitude is reminiscent of Giorgione.

4 (84041). **Venetian School**, XVI. cent. *A warrior in armour* holding a commander's bâton in his right hand and placing his left hand on the hilt of his dagger. The face lacks expression. (C.; h. 1,37, l. 1,02).

5 (83971). **Tizian Vecelli** (\* Pieve di Cadore 1477, † Venice 1576). *Danae*. (C.; h. 1.17, l. 1.68). She is lying nude on a white couch receiving the golden rain. This picture betrays the utmost delight in voluptuous sensuality. Signed: 1545. (Fig. 139).

6 (84019). **The Same**. *Magdalene*. (C.; h. 1.25, l. 0.99). Her fair hair falls over her bare shoulders, an open book is propped against a skull. The picture is signed: TIZIANUS P. but has been grossly repainted and only the background retains its original beauty of colouring.

7 (84001). **Scipione Pulzone**, called IL GAETANO? *Unidentified portrait* of a man wearing a fur cloak and a white collar. (C.; h. 0.44, l. 0.33).



Fig. 140. *Holy Conversation*, by Palma Vecchio.

8 (84594). **Tizian Vecelli**. *Portrait of Charles I.* in black, holding a sheet of paper. (C.; h. 0.99, l. 0.74). Owing to repeated restorations the window on the right is now scarcely visible, nevertheless the picture remains on the whole a good example of the master's work.

9 (83919). **The Same**. *Alexander Farnese, Cardinal of S. Lorenzo in Damaso*. (C.; h. 1.00, l. 0.79). His costume and headgear seem very unbecoming. He appears to be laughing at himself. A very lifelike portrait.

10 (83983). **The Same**. *Portrait of Cardinal Pietro Bembo* (1539-1540?). (C.; h. 1.19, l. 1.00). He is seated with a book in his left hand, possibly his own poem on the hill of Asolo which may be seen through the window on the right. This picture has been almost entirely spoilt by repeated restorations.

11 (84011). **Jacopo Palma**, called PALMA VECCHIO (\* Serinalta near Bergamo 1480? † Venice 1528). *Holy Conversation*. (C.; h. 1.34, l. 2.01). The Virgin and Child with St. Jerome, St. Catherine and St. John the Baptist who implore her grace for the congregation of devout persons gathered below. Badly restored (Fig. 140).

12 (83920). **Tizian Vecelli (?)**. *Portrait of Paul III.*, holding a scroll in his right hand. Badly restored. (C.; h. 1,08, l. 0,80).

13 (84034). **Jacopo da Ponte**, called **JACOPO BASSANO**. *The Raising of Lazarus*. (C.; h. 0,57, l. 0,48). A sketch for N.º 65 in Room VIII.

14 (83924). **Tizian Vecelli**. *Portrait of Pier Luigi Farnese*. (C.; h. 0,99, l. 0,78). This banneret of the Church Militant is painted in full armour carrying a fieldmarshal's bâton. Behind him is his standard bearer.

15 (83913). **School of Paolo Veronese**, XVI. cent. *Unidentified portrait of a woman* in a green satin dress with a lace collar. (C.; h. 0,92, l. 0,77).

16 (83921). **Tizian Vecelli**. *Paul III.* with his nephews Alessandro and Ottavio Farnese. (C.; h. 2,00, l. 1,74). He is evidently reproaching one of them who bows low. — (Sketch 1547).

17 (83974). **The Same**. *Paul III. Farnese* (1543). (C.; h. 1,06, l. 0,82). The pope is seated in a violet satin armchair. His right hand is open as if to grasp something. A masterpiece.

18. **School of Titian**. *Portrait of Lavinia Vecelli*. (C.; h. 0,84, l. 0,75). This slightly sketched picture is yet remarkable for its richness of colour.

19 (83957). **Paolo Caliari**, called **PAOLO VERONESE** (\*Verona 1528, † Venice 1588). *The Pool of Bethesda*. (C.; h. 0,68, l. 0,55). This picture is perhaps the sketch for the painting on the organ at St. Sebastian's in Venice.

20 (83977). **Tiziano Vecelli**. *Portrait of Philip II*. A masterpiece. (C.; h. 1,87, l. 1,00). The king is wearing the order of the golden fleece; he carries a pair of gloves and clasps his dagger with his right hand (Fig. 141).



Fig. 141. Philip II., by Tizian  
(Phot. Anderson).

## Room XIV. Raffael.

1 (84004). **Raffaello Santi**, called RAFFAEL SANZIO (\* Urbino 1483, † Rome 1520). *Portrait of Cardinal Alessandro Farnese*, afterwards Pope Paul III; full length standing in his red robes. (W.; h. 1,37, l. 0,90). He holds some papers in his right hand. Landscape background (Fig. 142).

2 (83779). **Copy of a Raffael**. *The Madonna with the Veil*. (W.; h. 1,15, l. 0,87). School of Polidoro da Caravaggio. The Madonna takes away a veil from the infant Christ who lies naked on the couch trying to catch the floating fabric in his hands. St. Joseph leans on a stick to the right watching Him.

3 (83783). **Ditto**. *The Madonna del Passeggio*. (W.; h. 0,54, l. 0,43). The original is the property of Lord Ellesmere. The Madonna leads the infant Jesus up to little St. John who stoops to embrace Him. St. Joseph is on the left.

4 (84216). **Angelo di Cosimo Tori**, called IL BRONZINO? (\* Monticelli near Florence 1502, † Florence 1572). *Unidentified Portrait*. (W.; h. 0,69, l. 0,50). A richly dressed woman holding a book in her left hand.

5 (84002). **Andrea d' Agnolo**, called ANDREA DEL SARTO? (\* Florence 1486, † 1531). *Leo X*, Copy of a Raffael (1525) at the Pitti Gallery. (W.; h. 1,61, l. 1,19). The pope is seated at a small table; beside him are the cardinals Giulio de' Medici and Luigi de' Rossi.

6 (83791). **Copy of a Raffael**. *The Virgin and Child*. (W.; h. 0,87, l. 0,64). He is on her lap and clutches at a corner of her cloak.

7 (84203). **Angelo di Cosimo Tori**, called IL BRONZINO? *Unidentified Portrait* of a man with a closed book in his right hand. (W.; h. 0,69, l. 0,62).

8 (83968). **Sebastiano Luciani**, called SEBASTIANO DEL PIOMBO (\* Venice? 1485, † Rome 1547). *Holy Family*. (Sl.; h. 1,18, l. 0,88). The Virgin is in the act of removing the scarf in which the infant Jesus is wound. St. Joseph stands beside her, also an angel.

9 (84089). **The Same**. *Clement VII, de' Medici* seated with his arms



Fig. 142. Cardinal Farnese, by Raffael  
(Phot. Brogi).

resting on the arms of his chair. (C.: 1,45, l. 1,00). He has an air of dignity which reminds one of a roman emperor.

10 (83993). **Marcello Venusti** Mantua 1512, † Rome 1580). *The Last Judgement*. (W.: h. 1,90, l. 1,45). Copy of Michelangelo. This picture is of great value as a careful contemporary copy of the now partially destroyed original; every detail may be clearly seen and studied.

11 (83988). **Giulio Pippi**, called **GIULIO ROMANO** (\* Rome 1492, † Mantua 1546). *The Madonna with the cat*. (W.: h. 1,68, l. 1,41). Almost



Fig. 143. Portrait of the cavalier Tebaldeo, by Fr. Rossi dei Salvienti (Phot. Brogi).

a copy of Raffael's *Madonna with the Pearl* in the Prado at Madrid. Mary sits by the cradle with a basket of needlework beside her on the floor and a cat. On her left and right are little St. John and St. Anne, St. Joseph is in the background.

12 (84000). **Francesco Rossi dei Salvienti**, called **IL SALVIATI** (\* Flo-

rence 1510, † Rome 1563). *Portrait of the cavalier Tebaldeo*. (W.; h. 0,75, l. 0,63). The young soldier places his right hand on his dagger. (Fig. 143).

13 (83995). **School of Florence**. *Unidentified Portrait* of a young man in white, wearing a triangular cap. (W.; h. 0,48, l. 0,40).

14 (84205). **Copy of a Filippino Lippi**. *His own portrait* painted on wood from the fresco in the Church of the Carmine in Florence. (W.; h. 0,42, l. 0,31).

15 (83916). **Sebastiano Luciani**, called SEBASTIANO DEL PIOMBO. *Sketch for a portrait of Clement VII*. (Sl.; h. 0,48, l. 0,32). Only the pope's head is painted in profile on slate.

16 (84086). **Angelo di Cosimo Tori**, called IL BRONZINO (?). *Two architects*. (W.; h. 1,20, l. 0,90). An older and a younger man busily engaged with an architectural design.

17 (84005). **Raffaello Santi**, called RAFFAEL SANZIO (?). So called *Madonna del divino amore*. (W.; h. 1,38, l. 1,09). The infant Jesus is seated on Mary's lap; St. Anne apparently entreats Him to bless little St. John who kneels before Him. St. Joseph is in the background. Part of this picture including the head of St. Anne was painted by Raffael himself; the rest probably by one of his pupils.

## Room XV.

### Tuscan and Venetian Schools, XV. cents.

1 (84198). **Filippino Lippi?** (\* Prato 1457-58, † Florence 1504). *The Annunciation*. (W.; h. 1,17, l. 1,24). The angel hands the Virgin a lily. St. John the baptist and St. Andrew are painted on either side of her. In the background are the Apennines with Florence in the middle distance.

2 (84193). **Sandro di Mariano Filipepi**, called BOTTICELLI (\* Florence circa 1445, † 1510). *The infant Jesus* is brought to the Virgin who is seated on the right, by two angels. (W.; h. 0,98, l. 0,71).

3 (83778). **Pier di Lorenzo**, called PIER DI COSIMO (\* Florence circa 1462, † 1521). *Holy Family*. (W.; round, diam. 0,84). The Child seated on His mother's lap is peeling a pomegranate. St. John is on their right. Behind them is a landscape with trees and rocks.

4 (84209). **Bastiano di Bartolo Maluardi** (\* S. Gemignano, † Florence? Active between 1482-1513). *Madonna and Child* with St. John and three angels bearing lilies. (W.; h. 0,95, l. 0,95).

5 (84188). **Lorenzo di Andrea l'Oderigo**, called LORENZO DI CREDI (\* Florence 1456-7, † 1537). *The Virgin kneeling before the infant Jesus*. (W.; h. 1,17, l. 0,88). On her left is an angel and on her right, under an archway St. Joseph. The background is a hilly landscape with a stream running through it.

6 (84191). **School of Verrocchio**, XVI. cent. *The Madonna caressing the infant Jesus*. (W.; h. 2,02, l. 1,83). At her feet is a rich carpet. The landscape in the background is divided into two parts by an architectural building of marble, ornamented with gold.

7 (84186). **Tommaso di Cristoforo Fino**, called MASOLINO DI PANICALE (\* Panicale 1383, † 1440?). *The Assumption*, painted on a gold ground. (W.; h. 1,42, l. 0,76).

8 (125489). **Tommaso di Giovanni di Simone Guidi**, called MASACCIO. (\* Castel di S. Giovanni in Valdarno 1401, † Rome 1428). *The Crucifixion*. (W.; h. 0,77, l. 0,64). The Madonna and St. John stand weeping on

either side of the cross. Magdalene with arms uplifted in despair is painted with great feeling.

9 (84138). **Giuliano Bugiardini** (\* Florence 1475, † 1554). *Madonna with Jesus* on her lap and little St. John beside her. (W.; h. 1.00, l. 0.81).

10 (84195). **Tommaso di Cristofaro Fino**, called MASOLINO DA PANICALE. *Foundation of the Church of Maria della Neve in Rome* (about 1422). (W.; h. 1.44, l. 0.76). In the presence of many witnesses Pope Laborius draws the groundplan of the church in the snow with a mattock. On high are Jesus and the Madonna.

11 (84294). **School of Gaddi**, XIV. cent. *The Annunciation*. (W.; h. 0.42, l. 0.26). In the centre is the Virgin with the angel saluting her; on the left in St. John the baptist („Ecce Agnus Dei“) and St. Francis of Assisi; on the right St. Louis and another saint.

12. **Simone Martini** (\* Siena 1283, † Avignon 1344). *Christ in the act of blessing*. (W.; h. 0.67, l. 0.42). The bible on His left is open at the text: „I am the Way, the Truth and the Life.“ Painted on a gold-ground; intended to be carried out in mosaic in the apse of a church.

13 (84311). **Bernardo Daddi** (\* Florence, active between 1328-1350). *The Madonna and Child* enthroned between four saints. (W.; h. 0.44, l. 0.51). The Child strokes her cheek.

14 (84273). **Byzantine School**, XIII. cent. Triptych painted on a gold ground. *Christ* with hands raised to bless, between St. Nicholas and St. Athanasius. (W.; h. 0.12, l. 0.20).

15 (84271). **Florentine School**, XIV. cent. Diptych. *Crucifixion and Madonna and Child*. (W.; h. 0.12, l. 0.20).

16-18 (84261, 84316, 84258). **Tuscan School**, XIV. cent. Triptych on a gold ground. In the centre *St. Anne embracing the Virgin and Child*. On the side panels are St. Peter and St. Paul. (W.; h. 0.86, l. 0.29 — h. 0.88, l. 0.31 — h. 0.86, l. 0.27).

19. **School of Parma**, XVI. cent. *Sacrificial Altar*. (W.; h. 0.83, l. 0.45). On either side are kneeling forms in chiara oscura.

20 (84487). **Lorenzo Lotto** (\* Venice circa 1480, † Loreto? 1556-57). *Portrait of Bernardo Rossi*, Bishop of Treviso; almost full face with his eyes fixed on the spectator. (W.; h. 0.54, l. 0.41). The painter has succeeded admirably in portraying his sitter's intelligence and strength of character.

21 (83964). **Andrea Mantegna** (\* near Vicenza 1431, † Mantua 1506). *Portrait of Francesco Gonzaga* in his cardinal's robes. (W.; h. 0.29, l. 0.19).

22 (83932). **Alessandro Bonvicino**, called IL MORETTO (\* Brescia circa 1498, † 1554). *Ecce Homo*. (W.; h. 0.58, l. 0.41). Christ bound to a pillar. His cloak and the scourges are lying on the ground.

23 (83902). **Alvise Vivarini** (\* Murano about 1445, † Venice 1502-3) *The Virgin and Child* enthroned; St. Bernard of Siena and St. Francis stand beside her. (W. h. 1.18, l. 1.25); painted on a gold ground. Signed: ALVISE VIVARINI P. VENETIA 1495.

24 (83943). **Girolamo di Bernardino da Santo Croce** (from the province of Bergamo, † Venice 1556). *The Martyrdom of St. Lawrence*. (W.; h. 0.75, l. 0.93). The Saint lies on a gridiron amidst a crowd of soldiers and spectators in the presence of the king who issues orders to the executioners.

25 (83906). **Bartolomeo Vivarini** (\* Murano, active between 1450-1499). *The Virgin*, enthroned, holds the sleeping Child in her lap. (W.; h. 1.18,



l. 1,20). On either side of her seat are angels supporting flower vases from which an arch springs. On the right are S. Nicola of Bari and a bishop; on the left St. Roch and another bishop. On high are four other saints. Signed: OPUS BARTOLOMEI VIVARINI DE MURANO 1469.

26 (131059). **Antonio da Solario**, called LO ZINGARO (\* Venice? 2nd. half of the XV. cent., † 1509 10?). *A devout worshipper kneels before the Madonna* who holds the naked infant Christ erect. (W.; h. 0,85, l. 0,66). A landscape with rocks and flowers is visible through a window on the right. Signed: ANTONIUS DE SOLARIUS V. P.

27 (83960). **Giovanni Busi**, called IL CARIANI? (\* Fuipiano near Bergamo about 1480, † after 1547). *Madonna and Child* with John the Baptist, St. Barbara, St. Joseph and another. (W.; h. 0,45, l. 0,72).



Fig. 144. The Transfiguration, by Giov. Bellini (Phot. Brogi).

28 (129337). **Jacopo dei Barbari**? (\* Venice? about 1450, † Brussels? before 1516). *The Mathematical Proof*. (W.; h. 0,96, l. 1,20). The painter whose name is inscribed below, stands in rich costume beside his master Fra Luca Paciolo.

29 (83954). **Vincenzo Catena** (\* Treviso, † Venice 1531). *The Circumcision* (W.; h. 0,80, l. 1,05). The aged Simeon accomplishes the rite in the presence of the Virgin, St. Joseph and other witnesses.

30 (83946). **Andrea Mantegna**. *St. Eufemia* standing in a niche, bearing a martyr's palm and the lily of purity. A lion lays his head against her right arm. (C.; h. 1,71, l. 0,77). Signed: OPUS ANDREAE MANTEGNAE 1454.

31 (83784). **Boccaccio Boccaccino** (\* Cremona about 1467, † 1524-25).

*Adoration of the Infant Christ.* (W.; h. 1,18, l. 0,95). St. Joseph on one side and the Virgin with two shepherds on the other. Three singing angels float over the roof of the shed.

32 (83956). **Lorenzo Lotto.** *Virgin and Child with saints.* (W.; h. 0,54, l. 0,87). Mary is seated on the right with the Child on her lap. On her left are St. Peter Martyr with little St. John. Landscape background. Signed: 1503.

33 (83990). **Giovanni Bellini** (\* Venice 1428, † 1516). *The Transfiguration.* (W.; h. 1,15, l. 1,50). This is one of the finest pictures in the collection. Christ between the two prophets. At His feet are the disciples in amazement. In the background is a wonderful landscape with white clouds. Signed: JOANNES BELLI. (Fig. 144).

## Room XVI. Solimena and de Mura.

1. **Francesco de Mura**, called FRANCESCHIELLO. *The Annunciation.* (C.; h. 1,44, l. 0,83). The archangel surrounded by angels and cherubim descends on the left to hand a lily to the kneeling Virgin.

2. **The Same.** *Vase of Flowers* between two allegorical figures. (C.; h. 0,64, l. 0,50).

3 (131415). **Francesco Solimena**, called L'ABBATE CICCIO. *The Massacre of the Giustiniani.* Sketch for a painted ceiling in the Senate House in Genoa. (C.; h. 2,75, l. 1,63). The Sultan Soliman orders the execution of eighteen youths of the house of Giustiniani in Genoa, at Chios. Angels are throwing wreaths to the victims.

4. **Neapolitan School**, XVIII. cent. *Carità.* (C.; h. 0,35, l. 0,47). Compassion, represented as a female figure with wings, holding two children on her lap.

5 (84379). **Sebastiano Conca** (\* Gaeta 1676, † Rome 1764). *St. Peter blessing a warrior.* (C.; h. 0,72, l. 0,58).

6 (125196). **Francesco Solimena**, called L'ABBATE CICCIO. *The Madonna and Child* surrounded by angels appear to St. Charles Borromeus who kneels on the left. (C.; h. 0,70, l. 0,51).

7 (131424). **Francesco de Mura**, called FRANCESCHIELLO. *The Virgin visiting St. Elizabeth.* (C.; h. 0,93, l. 1,31). St. Joachim joins them.

8. **Francesco Solimena** called, L'ABBATE CICCIO. *The Assumption.* (C.; h. 1,25, l. 0,87).

9. **Giacinto Diana**, called IL POZZOLANO. *Modesty*, a half length figure with clasped hands. (C.; h. 0,68, l. 0,45).

10 (131419). **Francesco de Mura**, called FRANCESCHIELLO. *St. Louis of France and St. Louis Gonzaga*, a sketch. (C.; h. 1,56, l. 1,04). The former raises his eyes to the latter who appears with the Madonna.

11 (84390). **Giuseppe Bonito** (\* Castellammare di Stabia 1707, † Naples 1789). *The Dedication of Solomon's Temple.* (C.; h. 0,77, l. 1,30). A sketch for the church of Sta. Chiara.

12 (84394). **Francesco de Mura**, called FRANCESCHIELLO. *Shepherds bring gifts to the Virgin and Child.* (C.; h. 1,31, l. 1,05).

13. **The Same.** *Vases between two allegorical figures.* (C.; h. 0,64, l. 0,50).

14 (131422). **The Same.** *St. Benedict* with his monks receiving King Totilas in the vestibule of a temple. Sketch for the ceiling of the Church of S. Severino. (C.; h. 0,92, l. 1,54).

15-18 (131433, 131436, 131434, 131435). **The Same.** *Cupids.* (C.; h. 0,38, l. 0,20).

19, 22, 25, 28 (131425, 131428, 131426, 131427). **The Same.** *Women and Children.* (C.; h. 0,74, l. 0,50).

20 (131421). **The Same.** *Madonna del Rosario.* (C.; h. 0,96, l. 0,50). The Madonna hands St. Benedict a wreath of roses.

21 (131416). **The Same.** *St. Benedict at the top of a flight of steps in a trance.* (C.; h. 2,05, l. 1,26). At his feet are a group of monks and other believers. Below are several figures in XVIII. cent. costume.

23 (131417). **The Same.** *The flight into Egypt.* (C.; h. 0,98, l. 0,56).

24 (131437). **The Same.** *The god Hymen* bearing a lighted torch and escorted by cupids, descends upon Modesty and tries to raise her veil with his left hand. (C.; h. 3,26, l. 2,10).

26 (131418). **The Same.** *Death of St. Joseph.* (C.; h. 1,05, l. 0,54). A sketch for N. 12, Room V.

27 (131420). **The Same.** *The Madonna* is received into Heaven by the Holy Trinity. (C.; h. 2,08, l. 1,30). The apostles gaze awestruck at the miracle.

29. **The Same.** *Sketch for N. 24.* (C.; h. 0,72, l. 0,44).

30-33 (131429, 30, 31, 32). **The Same.** *Cupids.* (C.; h. 0,38, l. 0,20).

34 (131423). **The Same.** *St. Benedict receiving two novices, Maurus and Placidus* who are brought to him by their fathers. (C.; h. 0,91 l. 1,56). Sketch for a fresco in the cupola of the Church of S. Severino.

## Room XVII. Ribera and Stanzioni.

1 (84053). **Fabrizio Santafede.** *The Madonna* seated amidst angels. Below are St. Jerome and St. Gambacato of Pisa. (W.; h. 2,28, l. 1,35). Dated: 1595.

2 (84400). **School of Massimo Stanzioni** (XVII. cent.). *Madonna and Child* under a tree, with angels above them. (C.; h. 0,38, l. 0,27).

3 (83978). **Jose de Ribera**, called LO SPAGNOLETTO. *St. Sebastian tied to a tree.* (C.; h. 1,21, l. 1,00). Signed: JUSEPE DE RIBERA, ESPANOL F. 1651.

4 (84397). **Pacecco de Rosa.** *St. Joseph* tenderly wrapping the naked Christ child in his cloak. (C.; h. 1,15, l. 0,76).

5 (84366). **Andrea Vaccaro.** *Magdalene* drawing her cloak together over her bosom, and gazing heavenwards. (C.; h. 0,82, l. 0,59).

6 (83979). **Jose de Ribera**, called LO SPAGNOLETTO. *St. Jerome* falling on His knees at the trumpet blast of the angel announcing the Last Judgement. (C.; h. 2,62, l. 1,64). (Fig. 145).

7 (84427). **Massimo Stanzioni.** *St. Agatha*, quietly resigned, presses a cloth to her wounded breast. (C.; h. 0,88, l. 0,72).

8 (84352). **Cesare Fracanzano.** *Half length figure of an old man* with a white beard; the eyes, mouth, and hands are very lifelike. (C.; h. 0,64, l. 0,48).

9 (83950). **Jose de Ribera**, called LO SPAGNOLETTO. *St. Jerome* seated at a table on which are some books and a skull. (C.; h. 1,25, l. 1,00). Signed: JUSEPE DE RIBERA ESPANOL F. 1651.

10 (84396). **The Same.** *St. Bruno* kneeling at the entrance to a cave. (C.; h. 0,38, l. 0,27). An angel shows him a book in which the rules of his order are inscribed.

11 (84432). **Andrea Vaccaro**. *St. Anthony of Padua* kneeling at a prie Dieu gazes at a vision of the infant Christ who appears and blesses him. (C.; h. 1.30, l. 1.02 .



Fig. 145. St. Jerome, by J. de Ribera (Phot. Brogi).

12. **Bernardo Cavallino** (\* Naples 1622, † 1654). *Judith* holding the head of Holofernes gazes triumphantly upwards. (C.; h. 1.02, l. 1.26).

13. **Jose de Ribera**, called LO SPAGNOLETTO. *God the Father*. (C.; h. 1.10, l. 1.10). Half length figure surrounded by clouds, with His right

hand raised to bless and His left resting on the earthly sphere. Below Him are two cherubim.

14 (84535). **Neapolitan School**, XVIII. cent. *Masquerade*. (W.; h. 0,26, l. 0,53).

15 (84335). **Andrea Vaccaro**. *St. Francis of Assisi* in an ecstasy of prayer. (C.; h. 1,01, l. 0,74). Beside him is a companion kneeling before the cross.

16 (84492). **Luca Giordano**, called **FA PRESTO**. Half length portrait, fullface of an *old man in furs*. (C.; h. 0,80, l. 0,61). A bad imitation of Rembrandt's technique, the painting of the hands is especially poor.

17 (84421). **Bernardo Cavaliino**. *St. Cecilia between two angels*, one of whom crowns her while the other makes music. (C.; h. 0,61, l. 0,49).

18 (84530). **Neapolitan School**, XVII. cent. *The denial of St. Peter*. (C.; h. 0,98, l. 1,35). The maid stands on the right, on the left are other figures.

19-23 (84429, 84425, 84395, 84399, 84357). **Pacecco de Rosa**. Small round pictures. *A shepherd with bagpipes, the death of St. Alexis, the Madonna delle grazie, St. Jerome, the denial of St. Peter*. (W.; h. 0,25, l. 0,25).

24 (84042). **Jose de Ribera**, called **LO SPAGNOLETTO**. *Silenus* lying drunk on the ground surrounded by satyrs. (C.; h. 1,85, l. 2,29). On the left is the inscription: JOSEPHUS DE RIBERA HISPANUS, VALENTIN ..... ET ACADEMICUS ROMANUS FACIEBAT PARTENOPE 1626. The picture has been entirely spoilt by frequent attempts at restoration.

25 (84351). **Bernardo Cavallino**. *St. Sebastian* lying on the ground; some holy women are binding up his wounds. (C.; h. 0,65, l. 0,53).

26 (84368). **Manner of Pacecco de Rosa**. *A young woman* plaiting her hair. (C.; h. 0,79, l. 0,64).

27 (84590). **Cesare Fracanzano**. *The prodigal son* returns and kisses his fathers hand. (C.; h. 1,02, l. 1,28).

28. **Neapolitan School**, XVIII. cent. *The finding of Moses*. (C.; h. 0,25, l. 0,54).

29 (84380). **Andrea Belvedere**. *Hydrangeas and Canterbury bells*. (C.; 1,01, l. 0,75).

30. **Massimo Stanzioni**. *St. Bruno*. (C.; h. 2,02, l. 1,17). The founder of the order of Carthusians is represented in a devout ecstasy.

## Room XVIII. Salvator Rosa.

1 (84416). **Andrea di Leone** (Pupil of Corenzio and A. Falcone; \* Naples, † 1675). *Battle between Jews and Amalekites*. (C.; h. 1,10, l. 1,27). In the foreground is a cavalry engagement, warriors armed with lances approach from either side.

2 (84071). **Carlo Coppola** (from Naples; Pupil of A. Falcone XVII. cent.). *Spanish cavalry*. (C.; h. 1,00, l. 1,50). Some officers stand in the foreground on the left; there is a wooded hill in the background.

3 (84391). **Salvator Rosa**. (Arenella near Naples 1615, † Rome 1673). *The parable of the mote and the beam*. (C.; h. 2,00, l. 1,21).

4 (84431). **School of Salvator Rosa**, XVII. cent. *Rocky sea coast*, a few soldiers are climbing a cliff on the left. (C.; h. 0,65, l. 0,98).

5 (84375). **Neapolitan School**, XVII. cent. *Seascape*. (C.; h. 0,37, l. 0,52).

6 (84423). **Mázio Masturzo** (from Naples, a pupil of Salvator Rosa. XVII. cent.) *River scene with rocks and trees here and there and people bathing.* (C.; h. 0,66, l. 0,97).

7 (84038). **School of Salvator Rosa**, XVII. cent. *Battle Scene.* (C.;



Fig. 146. Jesus seated amongst the scribes, by Salv. Rosa (Phot. Brogi).

h. 1,17, l. 2,56). The clouds of smoke caused by a conflagration mingle with the storm clouds in the sky. Horses in falling have pinned their riders to the ground.

8 (83967). **Salvator Rosa**. *Jesus seated amongst the scribes*, one of whom wears a yellow garment and a turban. (C.; h. 2,01, l. 1,32). Their faces are of a very common type (Fig. 146).

9. **Neapolitan School**, XVII. cent. *Spanish Cavalry*. (C.; h. 0,42, l. 0,32).

10. **Ditto**. *A Harbour*. (C.; h. 0,38, l. 0,78). Two large sailing boats and countless merchants on the wharves.

11 (84057). **Ditto**. *Cardplayers* in front of an inn. (C.; h. 0,42, l. 0,32).

12 (125212). **School of Salvator Rosa**, XVII. cent. *A group of people* with a horse and a dog resting at the foot of a high cliff. (C.; h. 1,15, l. 0,95).

13 (84351). **Ditto**. *Battle scene*. (C.; h. 0,48, l. 0,81).

14. **Manner of Andrea Belvedere**, XVIII. cent. *Decorative Panel, Flowers, Fruit and Animals*. (C.; h. 0,75, l. 1,60).

15. **Leonardo Coccorante** (\* Naples, Pupil of Solimena, XVIII. cent.). *Landscape*. (C.; h. 0,28, l. 0,21).

16 (84367). **School of Salvator Rosa**, XVII. cent. *Battle scene*; a cavalry charge. (C.; h. 0,35, l. 0,60).

17. **Leonardo Coccorante**. *Landscape*. (C.; h. 0,28, l. 0,21).

18. **Domenico Gargiulo**, called **MICCO SPADARO**. *The Death of Ab-salom*. (C.; h. 0,79, l. 1,06). A soldier in the act of spearing the youth who hangs from a tree.

19. **Aniello Falcone** (\* Naples 1600, † 1665). *Battle scene*. (C.; h. 0,78, l. 1,23). The men are armed with swords, clubs and bows.

20 (131556). **Manner of Salvator Rosa**. *A drummer* at the head of a mounted force. (C.; h. 0,28, l. 0,49).

21. **Neapolitan School**, XVII. cent. *A group of Neapolitan artists*. (C.; h. 0,24, l. 0,26). The label with the skull which is the token of the legendary Company of Death of the Year 1648 is obviously a later addition.

22 (131557). **Manner of Salvator Rosa**. *Battle scene*. (C.; h. 0,28, l. 0,49). A duel between two mounted men in the foreground.

23 (125228). **Salvator Rosa (?)**. *Landscape*. (C.; h. 0,76, l. 1,02). The trees are bent by the storm, a feature is the natural arch.

24 (84411). **Domenico Gargiulo**, called **MICCO SPADARO**. (C.; h. 0,63, l. 0,76). St. Onofrio in the desert praying; beside him is a stag.

25. **Giuseppe Recco** (\* Naples 1634, † 1695). *Still life. Fish*. (C.; h. 0,75, l. 1,60) cf. N.<sup>o</sup> 14.

26 (84426). **Aniello Falcone**. *Spanish Soldiers*. (C.; h. 0,22, l. 0,42).

27 (84358). **School of Salvator Rosa**. *St. Francesco di Paola*, praying. (C.; h. 0,44, l. 0,32).

28 (84430). **Aniello Falcone**. *Battle scene* on the shore. (C.; h. 0,26, l. 0,52). Ships are endeavouring to land reinforcements.

29. **Andrea di Leone**. *Spepherds with their flocks* halting at a well; also country people with horses and a camel. (C.; h. 0,72, l. 0,99).

30 (84415). **Domenico Gargiulo**, called **MICCO SPADARO**. *St. Paul the Hermit and St. Anthony in the desert*. (C.; h. 0,63, l. 0,76).

31 (84334). **Giovanni Do** (from Naples, XVII. cent.). *Landscape* with houses and towers along the sea coast. (C.; h. 0,45, l. 1,18). On the left are some peasants with a donkey.

32 (84046). **Domenico Gargiulo**, called **MICCO SPADARO**. *Fight between Jews and Amalekites* in a valley and on a road leading up hill. (C.; h. 0,78, l. 1,05).

33. **Andrea di Leone?** *A peasant woman* riding a horse, driving her flocks home. (C.; h. 0,51, l. 0,79).

34. **Manner of Andrea Belvedere**, XVIII. cent. *Decorative panel*, companion piece to N. 14. (C.; h. 0,75, l. 1,60).



Fig. 147. Crucifixion, by A. van Dyck  
(Phot. Brogi).

*Portrait of an official* in a large ruff. (W.; h. 1,15, l. 0,87). He holds papers in one hand and rests the other on his hip.

7 (84527). **Anton van Dyck** (\* Antwerp 1599, † London 1641). *The Crucifixion*. (C.; h. 1,32, l. 0,87). Christ breathing His last prayer. (Fig. 147).

8 (84501). **Cornelis Jonson van Ceulen** (\* London 1593, † Amsterdam or Utrecht 1664). *Portrait of an official* seated in an armchair, gazing thoughtfully before him. (C.; h. 1,24, l. 0,86). Signed: 1649.

9. **Netherland School**, XVII. cent. *Landscape*. (C.; h. 0,72, l. 0,98).

## Room XIX. Velasquez.

1 (84080). **Hermann von Swaneveld** (\* Woerden in Holland about 1600, † Paris 1656?) *Diana* approaching in her chariot to visit Endymion in the wood. (C.; h. 0,75, l. 0,98).

2 (83821). **Simon Vouet** (\* Paris 1590, † 1649). *An angel* holding the spear red-dened by the blood of Christ. (C.; h. 1,04, l. 0,77).

3 (84531). **Copy from Rubens**. *The dead body of Christ* lying on straw tended by two Marys and a man. (C.; h. 1,47, l. 1,03). A bad copy, late XVIII. cent.

4 (84570). **Johann Spilberg** (\* Düsseldorf 1619, † 1690). *Portrait of an old lady* wearing a stiff ruff. (C.; h. 1,08, l. 0,83). Signed: 1639 F. SPILBERG.

5 (84015). **Claude Gellée**, called **CLAUDE LORRAIN** (\* Champagne about 1690, † Rome 1682). *Landscape with nymphs*. (C.; h. 1,56, l. 2,00). There is a temple on the left and the country reminds one of the Roman campagna.

6 (84564). **Thomas Hendrikz de Keyser** (\* Amsterdam about 1596, † 1667). *Por-*



10 (84576). **School of Anton van Dyck**, XVII. cent. *Portrait of an official* wearing a cloak and a white ruff. (C.; h. 1.11, l. 0.88). He carries gloves in one hand and rests the other on his hip.

11. **Netherland School**, XVII. cent. *Landscape*. (C.; h. 0.72, l. 0.98).

12 (84508). **Rembrandt van Rijn?** *Portrait of himself* at an advanced age, dressed in silk and furs. (C.; h. 0.80, l. 0.61). Perhaps a copy of his own picture at the Uffizzi by a talented pupil.

13 (88505). **Netherland School**, XVII. cent. *Landscape*. (C.; h. 0.92, l. 1.35).

14 (84028). **Jacob Courtois**, called BORGOGNONE (\* S. Hyppolyte 1621, † Rome 1670). *Battle scene* in stormy weather. (C.; h. 0.70, l. 0.90).

15 (88970). **School of van Dyck**, XVII. cent. *Unidentified Portrait* of a young nobleman glancing over his shoulder at the spectator (C.; h. 0.61, l. 0.50).



Fig. 148. *The Drinker*, Copy from Velasquez (Phot. Brogi).

16 (84048). **Copy from Velasquez**. *The Drinker*. (C.; h. 1.64, l. 2.28). This picture is painted in tempera and of curious technique: it appears cold and colourless compared to the original at the Prado. (Fig. 148).

17 (84032). **Jacob Courtois**, called BORGOGNONE. *Battle scene*. (C.; h. 0.68, l. 0.93). In the centre two leaders are engaged in single combat surrounded by other fighters.

18 (84569). **School of van Dyck**. XVII. cent. *Unidentified Portrait* of a nobleman with a fair beard, dressed in black. (W.; h. 0.56, l. 0.47). He turns to the right.

19 (84571). **Ditto**. *Portrait of a young princess* in a pearl and gold embroidered dress and a large lace ruff. (C.; h. 0.75, l. 0.59).

20 (83803). **Netherland School**, XVII. cent. *Landscape*. (C.; h. 0,91, l. 1,33).

21 (83768). **Claude Gellée**, called **CLAUDE LORRAIN**. *Seascape*. (C.; h. 0,74, l. 1,00). A villa on the shore and ships at sea in sunset light.

22 (83827). **Simon Vouet**. *An angel* bearing the bloodstained handkerchief and the dice with which the soldiers cast lots for Christ's raiment. (C.; h. 1,04, l. 0,77).

## XX. Foreign Schools of the XVI.-XVIII. cents.

1 (84567). **Cornelis Pietersz Bega?** (Pupil of Adrian van Ostade. \* Haarlem 1620, † 1664). *Interior of a country house*. (C.; h. 0,44, l. 0,59).

2 (83808). **Netherland School**, XVII. cent. *Landscape with a waterfall*. (C.; h. 0,66, l. 0,50). Fishermen are visible between the rocks.

3 (84452). **School of Joachim Patinir**, XVI. cent. *St. Jerome* kneeling at the entrance to a cave. (W.; h. 0,37, l. 0,51).

4 (84510). **David de Koning** (\* Antwerp 1636, † Brussels about 1699). *Dogs hunting a stag*. (C.; h. 1,24, l. 1,73).

5 (84587). **The Same**. *Trophies of the chase*. (C.; h. 1,24, l. 1,73).

6 (84572). **David Teniers the younger** (\* Antwerp 1610, † Brussels 1690). *Players and onlookers in a tavern*. (W.; h. 0,53, l. 0,67).

7 (84517). **Johann Both?** (\* Utrecht circa 1610, † Utrecht 1652). *Landscape*. (C.; h. 0,37, l. 0,50).

8 (84496). **Franz Pourbus the younger** (\* Antwerp 1575, † Paris 1622). *Portrait of a young woman*. (W.; h. 0,50, l. 0,37).

9. **Netherland School**, XVII. cent. *Landscape*. (C.; h. 0,85, l. 1,15). Trees and a river. On the left, three women running away.

10 (84573). **Pieter van Avont** (\* Mecheln 1600, † Mecheln 1652). *Holy Family*. (W.; h. 0,53, l. 0,71). The Madonna is seated under a tree, with the Child in Her lap, surrounded by angels.

11 (84545). **Netherland School**, XVII. cent. *Woman bathing in a lake* which is seen between the trees of the foreground. (C.; h. 0,32, l. 0,48).

12 (84520). **Ditto**. *Landscape*. (C.; h. 0,46, l. 0,34). A ruined arch and trees.

13 (84348). **Giuseppe Recco**. *Parrots and other birds*, various reptiles, shells, flowers and fruit are all represented in this picture. (C.; h. 1,01, l. 0,36).

14 (84565). **Johann Both**. *Landscape*. (C.; h. 0,75, l. 0,97).

15 (84566). **Johann van Kessel the elder** (?) (\* Antwerp 1626, † 1679). *Flowers and fruit*. (C.; h. 0,63, l. 0,81).

16 (84500). **Daniel Seghers** (\* Antwerp 1590, † 1661). *Statue of the Madonna and Child* in a niche adorned with leaves. (C.; h. 1,29, l. 0,99).

17 (84521). **Christian Berentz** (\* Hamburg 1658, † 1722). *Woman with a basket of fruit*. (C.; h. 2,49, l. 1,74). A boy offers her a bunch of grapes. Below them is a table with dishes upon it. (This picture is inscribed with the artist's name and the date 1696).

18 (84578). **Johann van Kessel the elder**. (?). *Flowers and Fruit*. (C.; h. 0,63, l. 0,78).

19 (84522). **Netherland School**, XVII. cent. *Flower Study*. (C.; h. 1,15, l. 0,90).

20. **Baldassare de Caro** of Naples, XVIII. cent. *Trophies of the chase*. (C.; h. 0,91, l. 1,17). Signed: B. DE CARO.

21 (84577). **Johann Both**. *Landscape*. (C.; h. 0,75, l. 0,97). A Citadel and trees in sunset light.

22 (84513). **Joh. Basil Grundmann** (German School, XVIII. cent.). *An old clothes shop*. (W.; h. 0,41, l. 0,51). The proprietress is showing a second hand costume to a customer. On the walls are hanging old clothes and weapons.

23 (84583). **Netherland School**, XVII. cent. (Sketch). *A laughing peasant*, wearing a broad brimmed hat, holds a sheet of music in his hand. (C.; h. 0,63, l. 0,55).

24 (83813). **Ditto**. *Jesus and the Centurion*, who kneels at His feet, soliciting pity. They are surrounded by spectators. (C.; h. 0,44, l. 0,61).

25. **Ditto**. *Landscape with figures*. (C.; h. 0,85, l. 1,15).

26 (84585). **Joh. Basil Grundmann**. *Cobblers*. (W.; h. 0,41, l. 0,51). Between two men at work in the shop is a woman busy winding thread. Dated: GRUNDMANN 1760.

27 (84542). **Netherland School**, XVII. cent. *Portrait of an old man yawning over his books*. (C.; h. 0,79, l. 0,64).

28 (83811). **Ditto**. *Jesus and the woman taken in adultery*, who has fallen on her knees before Him. (C.; h. 0,43, l. 0,61).

29 (84499). **David de Koning**. *Dogs hunting rabbits*. (C.; h. 1,24, l. 1,73).

30 (84515). **The Same**. *Dogs and dead game*. (C.; h. 1,24, l. 1,73).

31 (84539). **Netherland School**, XVII. cent. *Worship of the Golden Calf*. (W.; h. 0,35, l. 0,45). The image is on a pedestal. The crowd are on their knees around it.

32 (83796). **Ditto**. *The Madonna and Child* with the little St. John who brings forward a lamb for the infant Jesus to stroke. (C.; h. 0,77, l. 0,65).

33 (84462). **Peter Brueghel**, called BRUEGHEL THE ELDER (\* Brueghel near Breda 1524/1525, † Brussels 1569). *Winter landscape*. (W.; h. 0,37, l. 0,56). Low huts clustering on the banks of a frozen river on which people are seen skating.

34. **Netherland School**, XVII. cent. *A public holiday*. (C.; h. 0,53, l. 1,04).

## XXI. Foreign Schools, XVI.-XVIII. Century.

1 (84519). **Paul Bril's School** (XVII. cent.). *Landscape*. (Cr.; h. 0,24, l. 0,30).

2 (84523). **Netherland School**, XVII. cent. *Battle scene*. (W.; h. 0,32, l. 0,44).

3 (84559). **Adrian van de Velde** (\* Amsterdam 1636, † 1672). *Landscape with cows and a peasant woman riding*. (C.; h. 0,33, l. 0,43).

4 (84582). **Netherland School**, XVII. cent. *A lady and gentleman hawking*. Sunset light. (C.; h. 0,92, l. 1,18).

5 (84533). **Bonaventura Peeters** (\* Antwerp 1614, † Hoboken 1652). *Seascape*. (W.; h. 0,55, l. 0,87). Sailors are busy around a boat in the foreground, further off along the shore are fishermen.

6 (84512). **Johann Basil Grundmann**. *A vegetable seller seated at the*

door of her house. (W.; h. 0,42, l. 0,33). Beside her is a woman with a child on her shoulders. In the background may be seen tight-rope dancers. (Dated 1760).

7 (84562). **Nikolaus van Eyck** (\* Antwerp 1617, † 1679). *Landscape with peasants dancing*. (C.; h. 0,86, l. 1,18).

8 (84555). **Netherland School**, XVII. cent. *Landscape with cows*. (C.; h. 0,53, l. 0,69).

9. **Ditto**. *Deer hunt*. (W.; h. 0,14, l. 0,22). Riders and dogs drive a stag into a narrow pass.

10 (84584). **Johann Basil Grundmann**. *An old man sharpening a saw*. Dated 1758. (W.; h. 0,41, l. 0,32).

11 (83982). **Peter Paul Rubens** (?) (\* Siegen in Westfalia 1577, † Antwerp 1640). *Sketch for the head of a monk*. (W.; h. 0,35, l. 0,32). (Fig. 149).

12 (84586). **Johann Basil Grundmann**. *The spinner*. (W.; h. 0,42, l. 0,32).

13 (84541). **Adam Franz van der Meulen** (\* Brussels 1632, † Paris 1690). *A military camp*. (C.; h. 1,46, l. 1,96).

14 (83815). **Unknown Master**, XVII. cent. *Landscape with mythological figures*. (C.; h. 0,50, l. 0,75).

15. **Netherland School**, XVII. cent. *Ruins*, beside which some peasants are attending an open air celebration of Mass. (C.; h. 0,52, l. 0,66).

16 (84514). **Johann Basil Grundmann**. *An auctioneer explaining the points of a picture to a group of spectators*. (W.; h. 0,42, l. 0,33).

17 (84528). **Bonaventura Peeters**. *Storm at sea with three ships in danger of shipwreck*. (W.; h. 0,42, l. 0,33).

18 (84557). **Heinrich Ambrosius Paex** (of Amsterdam). *A military Holiday*. (C.; h. 0,85, l. 1,48). Soldiers and peasants dancing and wandering about amongst the salesmen's booths. Signed: H. PAX. 1632.

19 (84484). **Hendrik met de Bles**, called CIVETTA (\* Bouvignes 1480, † Luettich? after 1521). *Landscape*. (W.; h. 0,25, l. 0,36).

20 (84459). **The Same**. *Storm at Sea*. (W.; h. 0,27, l. 0,41).

21 (84449). **Netherland School**, XVI. cent. *A Beleaguered City*. (W.; h. 0,36, l. 0,43). Soldiers prepare to attack the town in which fire has already broken out. In the sky appears some deity in a car drawn by lions.

22 (84450). **Hendrik met de Bles**, called CIVETTA. *Wooded Landscape*. (W.; h. 0,20, l. 0,33).

23 (84446). *In the manner of Bles* (XVI. cent.). *Landscape*. (W.; h. 0,19, l. 0,27).



Fig. 149. Sketch for the head of a monk, by P. P. Rubens (Phot. Brogi).

24 (84455). **Hendrik met de Bles**, called CIVETTA. *Landscape with Moses and the burning bush.* (W.; h. 0,56, l. 0,70).

25 (84447). **David Vinck-Boons** (\* Malines 1578, † Amsterdam 1629). *Public Holiday* outside a town. (W.; h. 0,49, l. 0,69). Men and women feasting, dancing and wandering about in a large open space, with a church in the background.

26 (84488). **Hendrik met de Bles**, called CIVETTA. *Landscape with hills and villages.* (W.; h. 0,27, l. 0,42).

27 (84458). **The Same.** *Landscape* with rocks and hills. (W.; h. 0,34, l. 0,50).

28 (84445). **Netherland School**, XVII. cent. *Landscape* with rocks and hills. (C.; h. 0,36, l. 0,43).

29. **Flemish School**, XVII. cent. *Landscape.* (C.; h. 0,98, l. 1,38). A group of dancers in the foreground, on the right, with a castle on the hill above them.

30 (84506). **Adrian van Ostade's School** (XVII. cent.). *A violinist.* (W.; h. 0,23, l. 0,18).

31 (84558). **Ditto.** *Cardplayers in a tavern.* (W.; h. 0,25, l. 0,27).

32 (84495). **Ditto.** *A fiddler.* (C.; h. 0,21, l. 0,17).

33 (84580). **Sebastian Vranckx** (\* Antwerp 1573, † 1547). *The Villa Medici at Rome.* (W.; h. 0,59, l. 1,05). The principal building is on the right, the gardens are crowded with people. Dated: 1615.

34 (84085). **Unknown Master** of the XVI. cent. *Portrait of Erasmus of Rotterdam.* (C.; h. 1,00, l. 0,79. Dated 1534).

35 (84560). **Karel du Jardin** (\* Amsterdam 1622, † Venice 1678). *Shepherd with flocks.* (W.; h. 0,33, l. 0,24).

36 (84581). **Netherland School**, XVII. cent. *Bridge over a river*, on which are countless small boats. (W.; h. 0,14, l. 0,22). On the left is a gothic church.

37. **Ditto.** *Temptation of St. Anthony.* (W.; h. 0,18, l. 0,23).

38 (84550). **Anton van Dyck's School** (XVII. cent.) (Sketch). *Portrait of an old man.* (W.; h. 0,45, l. 0,34). The head is turned to the left.

39 (84494). **Philipp Wouwermann** (\* Haarlem 1619, † 1668). *Landscape with a white horse.* (W.; h. 0,26, l. 0,21).

40 (84509). **Adam Elsheimer** (?) (\* Frankfort 1578, † probably in Rome 1620). *The rape of Ganymede.* (Cr.; h. 0,41, l. 0,53). On the right are shepherds with dogs. The eagle hovers above on the left.

41 (84546). **The Same.** *Ariadne forsaken*, stretching out her arms in the direction of the fast disappearing ship. (Cr.; h. 0,40, l. 0,52).

42 (84045). **French School**, XVIII. cent. *Military Camp.* (C.; h. 0,79, l. 0,91). Several riders halting before one of the tents; on the left are a band of prisoners.

43 (84504). **Adam Elsheimer** (?). *Theseus and Ariadne.* (Cr.; h. 0,41, l. 0,53). He drags her reluctantly into the water.

44 (84503). **Dutch School** XVII. cent. *Portrait of a nobleman.* (C.; h. 0,77, l. 0,12).

45 (84035). **Peter Mignard** (\* Troyes 1612, † Paris 1695). *Head of a prelate.* (C.; h. 0,39, l. 0,31).

46 (84574). **Jan Victors** (\* Amsterdam 1620, † on a journey 1676). *Portrait of an unknown woman* dressed in white with coloured sleeves

and adorned with pearls. (W.; h. 0,64, l. 0,42). She is painted full-face with a slight squint.

47 (84507). **School of Peter Paul Rubens** (XVII. cent. (Sketch). *Head*. (W.; h. 0,49, l. 0,38).

48 (84543). **Jakob Jordaens** (\* Antwerp 1593, † 1678). *Christ on his way to Golgotha* with the two thieves. (C.; h. 1,36, l. 2,06). He is bent under the weight of the cross. In the crowd is a youth on a white horse wearing a turban.

49, 51, 52 (84493, 84498, 84540). **Adam Elsheimer** (?). *The story of Icarus*. (Cr.; h. 0,41, l. 0,53). His flight, fall and burial. Beautiful landscape.

50 (84497). **Jakob Gerritsz Gupý**, Dutch School. (\* Dordrecht 1594, † 1651-2). *Portrait of a lady*. (W.; h. 0,69, l. 0,55).

53 (84061). **Joseph Vernet** (\* Avignon 1712, † Paris 1789). *Stormy Sea*. (C.; h. 0,74, l. 0,98).

54 (84554). **Copy of Anton van Dyck**. (Sketch). *Head of an old man*. (W.; h. 0,45, l. 0,34).

55 (84505). **Philipp Wouwerman**. *Landscape with peasants and horses*. (W.; h. 0,25, l. 0,18).

56 (84524). **Manner of Jacob Cortois**, called IL BORGOGNONE. *Battle scene*. (C.; h. 0,28, l. 0,38). On the right are a company of archers. On the left cavalry. Amongst them a rider on a white horse. In the distance are towers.

57. **Peter Meert**, called PIETRO MERA. (Flemish School, from 1600-1630). *Venus on her couch with Cupid beside her*. (W.; h. 0,25, l. 0,35).

58 (84518). **Manner of Jacob Cortois**, called IL BORGOGNONE. *Battle scene*. (C.; h. 0,28, l. 0,38). A rider between two monks, one of whom holds a cross over a wounded soldier.

59 (84547). **Aert van der Neer** (\* Amsterdam or in Gorinchen 1603, † Amsterdam 1677). *A crowd of skaters* with a richly adorned sleigh in their midst. (C.; h. 0,97, l. 1,22).

60. **Netherland School**, XVII. cent. *Landscape*. (C.; h. 0,98, l. 1,25). A military camp next to the ruins of a castle.

## XXII. Room of Brueghel.

1 (84485). **School of Roger de la Pasture**, called VAN DER WEYDEN (\* Tournay 1399, † Brussels 1464). *The burial of Christ*. (W.; h. 0,82, l. 0,83). The dead body is carried by Nicodemus and Joseph of Arimathea. The Madonna kneels on the left and Magdalene on the right between the two Marys. Angels float above with the instruments of His passion.

2 (84476). **Lucas Kranach the elder** (\* Kronach in Franken, 1472 † Weimar 1553). *Christ and the woman taken in adultery*. (W.; h. 0,55, l. 0,75). He holds her by the hand, a large crowd has assembled.

3 (84477). **Gerard David's School** (XVI. cent.). *Portrait of a young woman* in black, with a white hood on her head, carrying a tiny dog. (W.; h. 0,52, l. 0,37).

4 (84439). **Joos van der Beke**, called MASTER OF THE DEATH OF MARY (\* Cleve or Antwerp 1485, † 1525). *Adoration of the magi*. Triptych. (W.; h. 1,17, l. 0,40, — h. 1,17, l. 0,93 — h. 1,17, l. 0,40). The oldest of the three kneels to kiss the child's hand. The other two stand on either side. On the back the Annunciation is painted in *chiaro oscuro*.

5 (84454). **Dutch School**, XV. cent. *St. John the Baptist admonishing Herod and his wife in the presence of their courtiers.* (W. h. 0,59, l. 0,45). In the distance is seen the baptism of Christ.

6 (84475). **German School**, XV. cent. *The burial of Christ.* (W.; h. 0,54, l. 0,72). Nicodemus and Joseph of Arimathia carry the body, followed by St. John, Mary and Magdalene.

7 (84386). **Pieter Brueghel**, called **BRUEGHEL THE ELDER. *An allegory* bearing the inscription: *Om dat de Werelt is soe ongetru, Daer om gha ie in den ru.* (Temp. on C.; h. 0,88, l. 0,88).**

8 (84490). **The Same.** *The parable of the blind leading the blind.* (Temp. on C.; h. 0,86, l. 1,54). In a grey autumnal landscape they go one behind the other; the front one, falling over a precipice, brings all the others to grief after him. (Fig. 150).



Fig. 150. The parable of the blind leading the blind, of P. Brueghel (Phot. Brogi).

9 (84478). **French School**, XVI. cent. *Portrait of a prince* wearing a short cloak. (W.; h. 0,34, l. 0,25). Dated: 1526.

10 (84463). **Hendrik met de Bles' School** (XVI. cent.). *Christ led to execution by soldiers* (W.; h. 0,52, l. 0,36). On the right in the background can be seen one of the thieves similarly guarded.

11 (84474). **German School**, XVI. cent. *Portrait of a bearded prince* wearing a short cloak. (W.; h. 0,39, l. 0,32). Dated: 1526.

12 (84467). **Jakob Kornelisz** (\* Oastzanem before 1470, † Amsterdam before October 18th 1533). *Adoration of the infant Jesus.* (W.; h. 1,22, l. 1,79). Joseph and Mary kneel on either side of the Babe in a richly decorated shed, the frieze of which is composed of music making angels. Behind the Virgin is St. Andrew with a group of devout men headed by the donor, all kneeling. On the other side is St. Margaret with a community of pious women, in the forefront of whom is the founder of their order. In the background is the sea covered with ships. This picture is the Artist's masterpiece and the finest in the room, the

figure of St. Margaret is particularly excellent but amongst the kneeling figures are many exceedingly lifelike. (Fig. 151).

13 (84479). **Bernardo Strigel** (?) (\* Memmingen 1461, † about 1528). *Portrait of Charles V.* in the flower of his youth, wearing a black cap and the order of the Golden Fleece. (W.: h. 0.36, l. 0.25).

14 (84451). **Konrad Witz** (\* Basle about 1398, † about 1447). *Holy Conversation.* (W.: h. 0.62, l. 0.41). The virgin seated in a gothic church is reading a book which the Christ child is fingering. St. Joseph is on her left.

15 (84473). **German School**, XV. cent. *Portrait of Maximilian I.* turning to the left and wearing a plumed cap. (W.: h. 0.37, l. 0.30).

16 (84489). **Joos van der Beke**, called **THE MASTER OF THE DEATH OF MARY.** *The Crucifixion.* Triptych. (W.: h. 0.89, l. 0.25 — h. 0.91,



Fig. 151. Adoration of the infant Jesus, by Jakob Kornelisz  
(Phot. Anderson).

l. 0.58 — h. 0.89, l. 0.25). Magdalene kneels at the foot of the cross between Mary and St. John. On the right is St. Margaret with the foundress and her daughters: on the left St. Jerome, the founder and his sons. Above on both wings are the arms of the founder and on the back the Annunciation is depicted in *chiaro oscuro*.

### XXIII. Tapestry Room.

1. **Two silk embroidered Hangings.** (End of XVII. or beginning of XVIII. cent., produced in Naples) representing statues of the nine muses set up on the balustrade of a hall with pillars. The names from right to



left are: Euterpe, Melpomene, Terpsichore, Thalia, Erato, Calliope, Urania, Clio and Polyhymnia.

On the table to the right:

2 (10522). **Statuette of a nude woman** with helmet and shield, XVII. century.

3 (10523). **The farnese bull**, Bronze, XVII. cent., see p. 33. No. 260.

4 (10623). **Statuette of Perseus** with a sword and gorgon head. XVII. cent

On the table to the left:

5 (10786). **Venus and Cupid**. Bronze. Fountain Ornament, XVII. cent.

6 (10532). **Cain and Abel**. Bronze. XVII. cent.

7 (10647). **Venus and Cupid**. Bronze. Fountain Ornament, XVII. cent.

## XXIV. Room of small bronzes.

Exhibited in various cases around the walls are the most important objects of art in this collection; the dark blue Faenza ware dishes with coats of arms on them, representing lilies and a cardinal's hat, originally the property of the Farnese family, as were the white majolica plates in the first case on the left of the entrance. Of these, the largest from Castelli in the Abruzzi is painted with scenes from the Massacre of the Holy Innocents, another shows Venus with her train of followers. The specimens of crystal adorned with figures are the work of Giovanni de Bernardi de Castalbognese.

In the three cases on the right are valuable plaques and medallions. In the centre case in the 1st. division are works by Vittore Pisano (of Verona, \* 1380, † 1456). Cristoforo di Geremia (of Mantua, \* 1430, † 1473?) and G. F. Enzola, called Gianfrancesco Parmense (of Parma, 1458-1475). In the 2nd. division Matteo de Pasti (of Verona 1446-1460). Bartolomeo Savelli, called Sperandio (of Mantua, \* 1430, † 1500). Battista Elia (of Genoa, 1480) and the so called Artist of the Orpheus legend (End of XV. cent.). In the 3rd. division: Antonio del Pollaiuolo (of Florence, \* 1429, † 1498) Donatello's School (XV. cent.), Andrea Guazzalotti, called Andrea Pratense (of Prato, \* 1435, † 1495), Giovanni Fiorentino, (1470-1516?). In the 4th. division: Various Italian masters of the XV. cent. In the left hand corner case: 1st. division: B. Miglioli (of Mantua, \* 1448, † 1514?), Vittore Gambello, called Camelio (of Venice, 1484-1523), Nicola de Boni (1580-1592), Francesco da Sangallo (of Florence, 1494-1576), Filippino Lippi (of Prato, 1458-1504), Francesco Francia (of Bologna, 1450-1518), Galeazzo Mondella (of Verona). 2nd. Division: Ulocrino, (End of XV. cent.), Andrea Briosco, called il Riccio (Padua, 1470-1532), Ambrogio Foppa, called il Caradosso (of Mondonico near Como, 1452-1526), Moderno (1535 in Rome). 3rd. division: Valerio Belli, called il Vincentino (of Vicenza, 1468-1546). 4th division: Giovanni de Bernardi (of Castel Bolognese, 1496-1533). In the right hand corner are the works of various Italian schools of the XVI. and XVII. cents., imitators of the antique of the XV., XVI. and XVII. cents., and foreign schools of the XV. and XVI. cents.

On the other side of the room in the centre case the following objects are noteworthy: Top Shelf. A small ivory pillar on which four bishops are carved. The top part and base of the pillar are of wood, the latter carved with the opening words of the gospel according to St. John. IV. cent. Byzantine work. Three saints in a small rectangular

panel. Episcopal crook of copper inlaid with gold on enamel, ending in a snake's head, adorned with the representation of St. Michael, defeating the dragon (10420). Many bronze and gilt crucifixes of oriental workmanship. The good shepherd enthroned at the top of a hill, in ivory. Hanging up are: a carved ivory representing St. Paul and two other saints. Bronze incense burner with a lion, in the centre of whose back the chain was attached. Limoges enamel representing the three wise men out of the east (10417). Bronze lamps of the XI. cent. Carved ivory representing the crucifixion (10898). Bronze bell with twelve long teeth bent inward from the rim. On the second shelf: Christ on the cross between Mary and John, carved ivory. Portrait of the Virgin surrounded by two circles of saints and angels. Wooden Medallion. Judith with the head of Holofernes in relief on a gold ground. A tiny temple containing a bust of Christ, silver gilt; on the base is engraved: *Pater Stefanus me fecit fieri*, and at the back the name of the maker. *Nicolaus nepos filius Nicolai honetis fecit*. A small panel in fifteen divisions carved with scenes from the lives of Mary and Jesus. In the centre are the Virgin and Child. Such souvenirs were often brought back by pilgrims from the Holy Land.

Three enamels and three needlework pictures, the former falsely attributed to Leonard Limousin represent the nativity, crucifixion, and Christ appearing to Mary Magdalene after his resurrection. The silk and gold thread depict the garden of the seven Christian virtues, Jesus between Herod and Pontius Pilate and Judas with Caiaphas. Metal triptych with portraits of saints. Gilt chalices adorned with angels and saints. Wooden casket painted with saints. A metal bust of Christ in relief against a gothic wooden background. The death of the Virgin, carved wood. Triptych of carved ivory representing scenes in the life of the Virgin. Wooden Diptych in the shape of a book, representing saints. Fastened to the back wall are two bronze enamelled dishes with portraits of saints.

On the third shelf:

Bronze statuette of Marsyas, XV. cent. Bronze statuette of David, a beautiful specimen of the work of Antonio del Pollaiuolo (Florence 1429-1498), to whom the Marsyas is falsely ascribed. Below are bronze lamps, copies of the antique, various animals also of bronze and the head of a youth reminiscent of one of the sons in the famous Laocoon statue.

In the left hand corner cupboard: on the top shelf are several bronzes scarcely worthy of notice. On the second shelf: a small agate vase set in gilt metal and ornamented with enamel and precious stones. A crucifix and cylinder of ivory (end of XVI. cent.). Ivory statuette of Neptune, XII. cent. Bronze relief, representing the flight into Egypt, a fine specimen of XVI. cent., work from Parma. Christ at the Pillar, carved ivory, XVI. cent.

On the third shelf:

Head of a dwarf, XV. cent.; work ascribed to the so-called Master of the Marble Madonnas. A seated male figure after the manner of Riccio, from Padua at the end of the XV. cent. Four bronze statuettes of the goddess Venus. The first early XVI. cent. from Mantua. The 2nd. after the Manner of Riccio at the same period. The 3rd. probably an early work by John of Bologna. The 4th. from the studio of Antico in Mantua, XVI. cent. Bronze statuette of Cleopatra by Baccio Bandinelli (1493-1560). Bronze statuette of Marsyas, a replica of the work by Antico, XVI. cent. Bronze statuette of a man serving as a support,

school of Michel Angelo, XVI. cent. Bronze statuette of Hercules by an unknown artist from Padua towards the end of the XVI. cent.

In the right hand corner cupboard, on the second shelf are: An ivory relief of a warrior between two female figures representing virtues. Two ivory statuettes of warriors. St. Praesepium and St. Sebastian in high relief, ivory, XVII. cent. Head of Christ in wood, XVII. cent. Oval dish of horn and ivory, decorated round the rim with eight mythological scenes and in the centre with a relief of Perseus, in the act of slaying the Gorgon. XVI. cent. Ivory cylinder representing a cavalry encounter.

On the third shelf: a seated figure as a lamp. In the manner of John of Bologna, XVI. cent. Below, bronze head of an old man with a beard. XVI. cent. Four music making putti of bronze; the work of Niccolo Roccatagliata, XVI. cent.

In the cupboard to the right of the entrance door, on the second shelf:

A vase of coloured stone adorned on one side with a lions head with rams horns. Two amber candlesticks inlaid at the base with carved ivory scenes from the passion. Decorated Vases of Horn and Ivory. A small bronze oven in the shape of a tower. On the third shelf: A small solid silver statue of Charles III. of Bourbon, XVIII. cent. Below: small bronze equestrian statuette, probably one of the Farnese princes.

The corner cupboard to the left of the entrance to the Drawing Room contains Persian, Indian, Mexican, Japanese and Chinese works of art. A large egg shaped basket and two fans of very fine carved ivory with Chinese figures and landscape are especially remarkable. Amongst the smaller objects shewn the Japanese caricatures and carvings made from roots of trees are noteworthy. Indian and Japanese deities are represented in countless profusion. On the left of the bottom shelf is a bronze vase covered with a fine network of ornament, one handle ends in the head of an old man. It is an interesting work and dates from the XII. cent.

## XXV. Drawing Room.

(It is not possible to give a catalogue of the drawings exhibited in the show cases, as they are so often changed. Those shewn on the walls are numbered as usual from the right of the entrance door).

1. **Frame containing nine drawings of the Neapolitan School of the XVII. and XVIII. cents.** The first and third in the bottom row are sketches by Mattia Preti for the church of St. Domenico Soriano. The Solimena drawing in the middle of the top row is a sketch for No. 8 in Room XVI.

2. **Three frames containing drawings of the Bolognese Schools of the XVI. and XVII. cents.**

3 (86655). **Raffaello Santi.** *Holy Family* (h. 1,30, l. 1,10). A worked up sketch. See No. 17. Room XIV.

4 (86657). **Michelangelo Buonarroti.** *Three warriors* (h. 2,55, l. 1,50). Worked up sketch for the picture of the crucifixion of St. Paul in the Cappella Paolina in the Vatican.

5 (86653). **Raffaello Santi.** *Moses at the Burning Bush* (h. 1,30, l. 1,36). Sketch for the fresco in the Third Stanza in the Vatican.

6 (86654). **Alessandro Allori,** called IL BRONZINO. *Cupid and a Bacchante*, see No. 14 in Room VIII. (H. 1,30, l. 2,12).

7. A frame containing seven architectural drawings.

8). A frame containing sixteen drawings by various Italian artists. The red chalk drawing in the centre of the bottom row is by Andrea del Sarto and falsely attributed to Jacopo da Pontormo. The two sheets next to it are from Tintoretto's studio.

9 (10512). **Bronze bust of Antinous**, represented as Dionysus, XVI. century.

10 (10514). **Marble bust of Paolo III. Farnese** made by Guglielmo della Porta (Milan 1516-1577) in the year 1543. Eight symbolical designs in white marble are let into the cloak of oriental alabaster.

11 (10521). **Marble bust of Paolo III. Farnese** also by Guglielmo della Porta made in the year 1546 and similar to No. 10 but for the absence of the white marble relief work on the alabaster cloak.

12 (10511). **Bronze bust of a youth** (end of the XVI. cent.).



# Index of numbers of catalogue and inventory.

In this abridged edition, descriptions of items marked with an asterisk (\*) are omitted; they will be found in the detailed Italian edition mentioned in the Preface.

Roman numerals are used to indicate the room of the Pinacothek.

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
31	661	1019	318	1775*	1949*
100*	383*	1020	329	1805	1925
135	914	1021	316	1990	1947
177*	356*	1022	333	1991*	950*
178*	362*	1023*	419*	2069	1952
181*	349*	1029*	342*	2099	512
184	399	1031*	340*	2231	947
187	950	1033*	417*	2317	335
237*	366*	1035	924	2324*	343*
238*	419*	1036	328	2326*	344
318*	352*	1037	1094	2338	398
319	406	1038*	354*	2340	393
382*	359*	1040*	385*	2341	392
387*	357*	1042*	347*	2342	390
389*	355*	1043*	386*	2343	394
430	922	1046	404	"	388
432*	364*	1047	403	2344	396
450*	417*	1048	410	2346	395
465*	461*	1049	412	2348	389
632*	374*	1052	413	2380*	1950*
634*	372*	1053	400	2392	917
765	407	1054	411	2400	4
879*	377*	1055	401	2401	5
884	399	1059	418	2404	1177
975	705	1061*	361*	2405	41
976	928	1063	425	2419	1974
980	319	1064*	415*	2421	1972
981	706	1065	365	2422	1971
983*	360*	1068	325	2428	1212
984*	358*	1069	337	2439	1966
985*	354*	1070	336	2446	1210
986	414	1072	321	2447	1211
987	368	1074	402	2450	1209
999	338	1076*	351*	2451	1213
1000	334	1078	339	2452	1221
1001	322	1088*	353*	2453	1217
1002	332	1095*	363*	2454	1218
1003	317	1096*	1383*	2457	1219
1004	315	1107	383	2458	1222
1007*	419*	1150	1496	2459	1223
1016	326	1535	1917	2480	1162
1017	331	1626	1378	2481	1161

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
2487	1164	3236	724	3721*	787*
2488	1164	3237	744	3722*	781*
2501-2521	1193	"	1950	3723*	776*
2522	1194	3239	1954	3724*	780*
2523	1198	"	1242	3726*	757*
2524-2533	1199	3240	1975	3727*	54*
2554	1204	3245	1244	3728*	760*
2561	1189	3248	1243	3729*	758*
2562	1190	3251	1976	3731*	61*
2565	75	3252	1955	3732*	55*
2568	1192	5253	1959	3733*	56*
2569	1191	3254	1956	3734*	52*
2595	1165	3255	1960	3735*	53*
2596	1166	"	36	3736*	62*
2597	1170	3256	1957	3738*	12*
2604	1168	"	750	3738*	779*
2606	1167	3257	43	3739*	961*
2605	83	3259	747	3740*	766*
2609	89	3264	746	"	35*
2610	90	3272	1245	3741	72*
2612	1169	3275	748	3742*	46*
2632	1173	3276	1247	3743*	767*
2633	1172	3279	73	3744*	771*
2634	1173	3295	1290	3745*	955*
2641	1179	3295	725	3746*	772*
2643	1180	3368*	1947*	3747*	763*
2644	1176	3385	750	3749*	777*
2648	1184	3417*	1951*	3750*	764*
2659	1181	3459	1248	3751*	768*
2660	1182	3460	1249	3752*	66*
2661	1183	3512*	1951*	3753*	953*
2868*	1950*	3614	6	3754*	956*
2873*	1949	3615	1254	3755*	960*
2884	1948*	3625	1251	3756*	958*
2890	1977	3629	727	3757*	25*
2910*	1951*	3630	1215	3758*	67*
2929	704	3633	1224	3759*	769*
2991	1977	3663*	952*	3765	909
2992	1977	3704	1234	3771	1225
2998	1196	3708*	753*	3815	1226
3002	583	3709*	957*	3817	1227
3005	1174	3710*	954*	3821	1228
3014	1240	3711*	962*	3822	"
3015	1175	3712*	798*	3829	1233
3025	1241	3713*	794*	3840	913
3030	726	3714*	792*	3847	1229
3203	745	3715*	786*	3848	87
3212	729	3716*	795*	3852	1232
3213	728	3717*	789*	3857	1230
3222	1958	3718	797	3858	1231
3231	1951	3719*	799*	3897	714
3232	1973	3720*	784*	3908	712

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
3917	713	4927	1492	5122	1563
3921	1253	4946*	1598*	5126*	1604*
3925	731	4949	1531	5128*	1568*
3927	732	4951*	1597*	5132*	1569*
3937*	26*	4989	809	5150*	1608*
3948	1252	4990	806	5180	1532
3955	1236	4991	929	5185	1535
3956	734	4992	804	5199	1578
3965	735	4993	1648	5216*	1539*
3968	743	4994	825	5142*	1520*
3972	739	4995	836	5260*	1564*
3999	738	4997	832	5264*	1540*
4002	742	4998	833	5266*	1556*
4012	741	4999	1489	5279*	1547*
4024	740	5000	809	5280*	1567*
4027	733	5001	816	5283*	1566*
4029	736	5002	814	5286*	1579*
4038	737	5003	817	5292	903
4050	749	5004	774	5296	899
4070	1246	5005	783	5301*	1608*
4185	693	5006	873	5302*	»
4189	690	5007	869	5303*	1557*
4430	1186	5008	1678	5304	1499
4440	1185	5009	1588	5305*	1608*
4463	1187	5010	1590	5306*	1608*
4521	1188	5011	872	5313	1592
4563	1649	5012	870	5317*	1589*
4660-4674	1209	5013	773	5329	1552
4675-4713	1207	5014	811	5330*	1554*
4717	1206	5015	871	5332	1519
4718	1208	5017	1677	5337	1580
»	1508	5018	1522	5342*	1585*
4885	854	5019	1521	5362*	1608*
4886	860	5020	867	5363*	1595*
4887	10, II	5021	869	5368*	1549*
4888	859	5022*	1586*	5371	1497
4889	856	5023	875	5372*	1602*
4890	826	5024	1583	5374*	1546*
4891	824	5025*	1607*	5396*	1584*
4892	837	5026	1606	5405*	1537*
4893	863	5027	877	5420*	1534*
4894	1488	5028	866	5424*	1533*
4895	947	5029	865	5427*	1587*
4896	891	5030	876	5434*-5436*	1596*
4897	820	5031	878	5460	1523
4898	822	5032	868	5465	902
4899	821	5033	874	5466	900
4900	»	5041*	1581*	5467	893
4901	»	5053*	1593*	5468	894
4902	823	5074-5081	1594	5469	901
4903	827	5112*	1548*	5470	896
4904	775	5119*	1538*	5471	895

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
5472*	1603*	5607	882	5703*	1904*
5473*	1605*	5608	850	5710*	1536*
5474	897	5609	788	»	1904*
5488	1601	5610	855	5711*	»
5489	1494	5611	75, IV	5712*	»
5490*	1582	5612	759	5715*	1909*
5491*	1600	5613	835	5716*	»
5506	1498	5614	853	5717*	»
5511	1514	5615	793	5730*	756
5529	1503	5616	879	5735	1904
5530	1507	5617	807	5736*	1905*
5534	1513	5618	857	5744	1906
5535	1500	5619	847	5746	1907
5536	1526	5620	844	5821	68
5538	1505	5621	846	5958*	679*
5539	1504	5622	886	5959*	680*
5541*	1528*	5623	881	5960	7
5543*	1527*	5624	842	5961	10
5547	1515	5625	841	5962	11
5548	1517	5626	861	5963*	103
5549	1516	5627	862	5964*	692
5550	1518	5628	858	5965	14
5553	1525	5629	946	»	80
5558	1510	5630	831	5966	15
5561	1511	5631	887	»	81
5562	1506	5632	813	5968*	691
5568*	1525*	5633	812	5969	16
5569	1512	»	851	»	79
5584	805	5634	883	5970	17
5585	73, IV	5635	803	»	78
5586	790	5636*	1901*	5973	33
5587	762	5637	1901	5974	34
5588	885	5638*	1902*	5975	37
5589	785	5639	1902	5976	39
5590	890	5640*	1902*	5977	40
»	1693	5641*	1901*	5978	42
5591	765	5642*	»	5979	44
5592	849	5643*	»	5980	45
5593	796	5644	1899	5983	92
5594	848	5645	»	5984	93
5595	802	5647	»	5987	94
5596	886	5648	»	5988	91
5597	755	5656	1901	5989	663
5598	884	5657	1902	5991	70
5599	770	5658*	1902*	5992*	71
5600	889	5669*	1900*	5993	74
5601	791	5673	1897	5994*	702*
5602	880	5674	»	5995	564
5603	852	5683	1903	5996	3*
5604	843	5691*	1905*	5997	121
5605	845	5696*	1909*	5998	120
5606	761	5699*	1904*	5999	243



No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
6000	1015	6053	1004	6106*	1068*
6001	280	6054	972	6107	142
6002	260	6055	971	6111	1841
6003*	1154*	6056	986	6115	666
6004*	1155*	6057	988	6116	77
6005	144	6058	970	6117	667
6006	110	6059	969	6118	673
6007	101	6060	968	6119	657
6008	106	6061	1010	6120	697
6009	103	6062	992	6121	137
6010	104	6063	976	6122	76
6011	146	6064	1006	6123	129
6012	303	6065*	1066*	6124	648
6013	301	6066	1005	6125	1096
6014	300	6067	1038	6126	1147
6015	302	6068	1007	6127	1090
6016	270	6069	1039	6128	1089
6017	251	6070	987	6129	1126
6018	1139	6071	1040	6130	1116
6019	269	6072	1025	6131	1115
6020	314	6073	246	6132	1110
6022	253	6074	990	6133	1120
6023	1130	6075	980	6134	1125
6024	133	6076	1027	6135	1122
6025	1084	6077	1036	6136	1111
6026	277	6078	1029	6137	5, V.-Z.
6027	247	6079	985	6138	276
6028	1085	6080	991	6139	1109
6029	977	6081	984	6140	1121
6030	983	6082	1034	6141	1087
6031	982	6083	48	6142	1088
6032	1026	6084	1043	6143	1112
6033	979	6085*	1064*	6144	1137
6034	295	6086	1060	6146	1133
6035	294	6087*	1058*	6147	1141
6036*	751*	6088	989	6148	1151
6037*	752*	6089*	1059*	6149	1146
6038	994	6090	1035	6150	1144
6039	1011	6091	1041	6151	1153
6040	965	6092	981	6152	1143
6041	998	6093	1032	6153	1142
6042*	1067b*	6094	1037	6154	1138
6043	966	6095	1028	6155	1140
6044	997	6096	1044	6156	1148
6045	996	6097*	1071*	6157	1134
6046	967	6098	1070	6158	1158
6047	50	6099*	1062*	6159	1117
6048	995	6100*	1063*	6160	1123
6049	1000	6102	1033	6161	1124
6050	1001	6103*	1065*	6162	1136
6051	1017	6104	59	6163	1114
6052	964	6105	1145	6164	148

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
6167	60	6239	1129	6292	1872
6168	20	6240	57	6293	309
6176*	1072*	6242	63	6294	948
6178	1069	6244	22	6295	232
6179	1075	6245	1104	6296	297
6180	1101	6246	24	6297	310
6181	1099	6247*	1056*	6298	926
6182	1077	6248	27	6299	1030
6184	1098	6249	58	6300	540
6185	1092	6250	51	6301	233
6186	1091	6252	69	6302	607
6187	1093	6253	249	6302	130
6188	1149	6254	261	6304	131
6189*	1957*	6255	478	6305	1485
6190	1003	6256	102	6306	273
6192	974	6257	99	6307	257
6193	1014	6258	100	6308	219
6194	1108	6259	1933	6309	1486
6195	993	6260	296	6310	213
6196	234	»	941	6311	236
6201	1097	6261	135	6312	927
6202	1105	6262	675	6313	262
6204	1102	6263	644	6314	1042
6205	1100	6264	942	6315	510
6210	1150	6265	499	6316	235
6211	23	6266	939	6317	221
6212	49	»	1258	6318	263
6213	591	6268	506	6319	483
6215	518	6269	225	6320	252
6216	601	6270	216	6321	447
6217	528	6271	245	6322	116
6218	298	6272	217	6323	626
6219	602	6273	244	6324	115
6220	603	6274	267	6325	265
6221	621	6275	279	6326	256
6222	586	6276	239	6327	501
6223	672	6278	1860	6328	237
6224	508	»	665	6329	255
6225	669	6279	1878	6330	238
6226	513	6280	670	6331	266
6227	618	6281	707	6332	264
6228	600	6282	117	6333	254
6229	1008	6283	312	6335	275
6230	1012	6284	311	6339	308
6231	1095	6285	313	6343	1785
6232	85	6286	307	6345	1788
6233	84	6287	1923	6346	1786
6234	88	6288	231	6347	1787
6235	86	6289	306	6348	1936
6236	1135	6290	911	6350	250
6237	1131	6291	1031	6351	240
6238	1132	6292	1446	6352	949

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
6353	275	6407	304	6640	572
6354	530	6408	112	6667	630
6355	278	6409	242	6670	289
6356	230	6410	220	6671	534
6357	229	6411	218	6672	531
6358	241	6412	147	6673	283
6359	292	6413	1119	6674	516
6360	224	6414	1127	6675	288
6361	271	6415	1118	6676	535
6362	1002	6416	107	6677	568
6363	541	6421	97	6678	1050
6364	543	6423	547	6679	568
6365	542	6425	549	6680	514
»	1844	6439	539	6681	593
6366	544	6484	108	6682	268
6368	709	6485	109	6683	595
6369	139	6499	536	6684	526
6370	710	6519	1794	6685	596
6371	496	6542	1793	6686	521
6372	708	6545	546	6687	575
6373	114	6556	98	6688	578
6374	579	6560	150	6689	502
6375	500	6566	556	6690	567
6376	1484	6567	557	6691	569
6377	2	6569	555	6692	570
6378	227	6575	566	6693	598
6379	535	6579	655	6694	940
6380	1935	6580	620	6697	1085
6381	1937	6581	617	6700	1106
6382	1821	6583	646	6701	613
6384	1914	6584	639	6702	581
6385	677	6585	1021	6703	587
6386	1913	6586	641	6704	585
6389	1923	6596	647	6705	64
6390	522	6598	629	6706	689
6391	248	6600	606	6707	700
6392	259	6601	605	6708	678
6393	134	6603	1053	6709	676
»	258	6604-6605	28	6710	674
6394	30	6606	640	6711	660
6395	132	6607	559	6712	597
6396	136	6608	»	6713	272
6397	1	6610-6618	»	6714	577
6398	32	6619*	565*	6715	149
6399	226	6621	560	6716	576
6400	515	6624-6628	559	6717	1051
6401	1932	6631	562	6718	1018
6402	1483	6633	563	6719	659
6403	1938	6634	573	6720	698
6404	228	6637	571	6721	696
6405	305	6638*	564*	6722	594
6406	299	6639	561	6723	671

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
6724	285	6799	635	9000	1359
6725	145	6857	550	9001	1295
6726	281	6858	551	9008	1272
6727	138	6859	524	9009	1268
6728	290	6863	274	9010	1269
6729	1052	6866	13	9012	1386
6732	684	6868	912	9015	1806
6734	140	6869	1789	9016	1808
6735	652	6870	31	9019	1470
6736	558	6871*	19*	9020	1468
6737	122	6872*	21*	9021	1473
6738	1049	6873*	65*	9022	1471
6739	1048	7643*	1575*	9024	1807
6740	609	8408	1676	9026	1388
6741	619	8441-8490	1255	9027	1355
6742	615	8533	936	9034	1805
6743	610	8562	934	9035	1804
6744	645	8564	933	9037	1803
6745	658	8565	935	9039	1802
6746	633	8594	839	9040	1397
»	636	8834	1475	9041	1367
6747	650	8836	1352	9042	1297
6748	656	8837	1466	9043	1383
6749	653	8843	1341	9044	1385
6750	649	8845	1391	9046	1442
6751	687	8846	1393	9047	1441
6752	694	8864	1419	9048	1433
6753	1046	8882	1351	9049	1300
6754	627	8886	1338	9050	1414
6755	628	8889	1426	9051	1439
6756	604	8895	1472	9052	1438
6757	1047	8896	1425	9053	1479
6758	624	8898	1386	9064	1798
6759	611	8905	1335	9066	1797
6760	651	8919	1347	9067*	1795*
6761	634	8924	1346	9070	1796
6762	683	8968	1400	9071	1800
6763	1045	8976	1316	9089	1265
6764	668	8977	1360	9104	1276
6765	638	8978	1476	9105	1277
6767	637	8979	1435	9106	1366
6768	612	8980	1299	9107	1282
6770	611	8983	1416	9108	1283
6774	623	8984	1417	9109	1279
6775	622	8991	1799	9110	1274
6776	18	8992	1319	9111	1314
6778	284	8993	1358	9112	1278
6779	282	8995	1363	9118	1458
6780	82	8996	1356	9119	1457
6781	691	8997	1361	9121	1456
6782	688	8998	1364	9124	1407
6787-6791	8	8999	1273	9133	1447

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
9141	1395	9455	1462	9989	204
9154	1394	9456	1466	9990	175
9171	1311	9457	1467	9991	179
9179	1455	9506	1340	9993	181
9180	1403	9508	1339	9994	182
9193	1453	9528	1368	9995	183
9195	1451	9529	1370	9996	184
9202	1464	9530	1392	9997	195
9206	1452	9531	1369	9998	190
9207	1454	9532	1432	9999	191
9211	1376	9534	1427	10000	192
9218	1450	9535	1318	1	193
9231	1375	9536	1429	3	196
9236	1377	9537	1390	4	197
9240	1365	9538	1313	5	198
9241	1402	9539	1315	6	199
9243	1474	9542	1465	7	200
9246	1431	9546	1477	8	201
9247	1357	9548	937	9	205
9248	1362	9549	1444	10	207
9249	1286	9550	1443	11	206
9250	1379	9551	1461	12	208
9251	1348	9553	1259	13	209
9256	1382	9555	1345	14	210
9257	1289	9556	1384	15	151
9261	1331	9557	1374	16	152
9262	1409	9558	938	17	153
9264	1412	9559	1251	18	154
9265	1321	9560	1301	19	211
9267	1327	9561	1305	29	999
9269	1445	9562	1302	109	72, IV
9270	1415	9563	1306	185	"
9271	1405	9564	1303	186	78, IV
9274	1332	9578	1827	188	"
9276	1390	9595	850	199	"
9278	1410	9596	829	201-204	72, IV
9285	1317	9625	828	214	78, IV
9286	1322	9647	1350	226	"
9295	1448	9774	1813	231	"
9297	1449	9977	156	232	"
9320	1411	9978	157	236-238	72, IV
9380	1387	9979	158	278-279	"
9381	1437	9980	161	283	78, IV
9383	1420	9981	162	508	57, VII
9384	1418	9982	164	509	12, II
9385	1373	"	178	510	76, IV
9386	1430	9983	165	511	12, XXV
9388	1371	9984	166	512	9, XXV
9449	1381	9985	167	514	10, XXV
9452	1334	9986	168	516	46, III
9453	1459	9987	169	517	35, X
9454	1463	9988	170	518	32, X

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
10519	33, X	20253*	442*	21580*	440*
520	70, VIII	255*	"	581*	"
521	11, XXV	257*	"	611*	427*
522	2, XXIII	259*	"	612*	"
523	3, XXIII	260*	"	940*	436*
524	23, IX	267*	449*	22242	429
525	13, II	270*	"	246	430
526	14, II	271*	"	248	445
527	44, III	272*	"	249	446
529	1, V.-Z.	282*	"	280*	1823*
532	6, XXIII	285*	"	294	451
575	77, IV	286*	"	295	454
623	4, XXIII	293*	"	296	431
647	7, XXIII	298*	"	321	443
709	72, IV	301*	"	322	444
711	"	306*	"	342*	427*
782	71, VIII	311*	"	343*	"
785	69, VIII	315*	"	344*	"
786	5, XXIII	316*	"	345*	"
807	59, VII	322*	442*	369*	460ter*
809	78, IV	328*	"	381	457
810	11, II	331*	"	382	460
823	4, V.-Z.	336*	"	383	428
824	34, X	337*	"	572	923
828	36, VI	342*	"	573	943
833	662	353*	"	574	944
926	78, IV	354*	"	575	945
11232	72, IV	361*	449*	24224	432
12052*	1831*	366*	"	225*	440*
549	1716	367*	"	227	445
13521	1842	379*	"	228	452
522*	1843*	380*	"	230	447
527*	1853*	383*	"	231	448
543*	1855*	385*	"	232	432
557*	1830*	388*	"	241*	437*
558*	1843*	397*	"	255*	260b*
560*	1848*	408*	442*	256	459
564*	1830*	409*	449*	606*	1863*
576*	1848*	410*	"	650*	"
577*	"	411*	442*	654*	1870*
578*	"	412*	449*	655	1868
579*	1830*	413*	"	668	920
587*	"	414*	"	718*	1862*
591*	1848*	415*	"	720*	1868*
592*	1830*	416*	"	724*	1862*
634*	1854*	524*	450*	826*	1865*
639*	"	21024*	449*	852	1865
653*	1853*	43*	450*	857*	1863*
688*	1843*	44*	"	858*	1865*
15507	58, VII	205*	440*	862*	"
20247	442	578*	"	864*	"
252*	442*	579*	"	868*	1863*

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
24876*	1865*	69089	1896	72811*	1746*
882*	1863*	146*	1641*	823	1660
883	1865	167*	1645*	981	1529
887*	1868*	169*	1646*	983	1696
893	1863	174*	1644*	985	1783
894*	1865*	454*	1638*	986	1695
932*	1868*	494	1611	989	1491
938*	"	498*	1639*	990	1826
972*	"	762-771	892	991	1490
25000	1862	782	1728	995	1542
85*	1859*	784	1703	997	1784
199*	1861*	785	1698	998	1711
222*	1868*	786	1702	73003	1723
223*	"	787	1701	5	1679
225*	"	788	1699	7	1734
234*	1865*	789	1700	9	1735
260*	1871*	795	918	11*	1733*
285*	1876*	816	"	18	1697
289	1875	904	1715	27	1685
300	1879	962*	1640*	33	1684
301	"	963*	"	96*	1689*
314*	1880*	70620*	1747*	103	1673
343*	1886*	72166	1682	115	1672
376	1877	181	1690	117*	1720*
377	1877	191	1675	144	1609
378	1880	192	916	145	1653
379	"	193	"	146	1610
380	1876	195	1680	152	1790
381	"	196	1689	153	1792
384*	"	198	1622	426*	1614*
488*	"	199	1629	437*	1616*
489*	"	202*	1619*	439*	1615*
490	1881	206	1625	440*	1614*
492*	1877*	210	1683	445*	"
493*	"	226	1687	450*	"
494	898	231	1674	475*	"
495*	1876*	245	1627	483*	"
578*	1881*	253	1624	491*	"
579*	1885*	254	1626	511	1636
629*	1892*	255	1621	515*	1650*
699*	1879*	284	1627	535*	1635*
824*	1862*	287	1623	880	1705
27611	1858	291	1628	884	1694
614*	1848*	292	1620	"	1755*
646*	"	392*	1617*	950*	1779*
655*	1928*	592	1659	951*	1613*
665	1928	623*	1654*	952*	1612*
695	1436	624*	"	74003*	1689*
68854	1614	625*	1655*	9*	"
"	1647	637*	1656*	28	1714
69077*	1642*	660*	1657*	29	"
87*	1643*	809*	1746*	32	1712

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
74056	1711	83808	2, XX	83870	49, VII
60	1713	809	6, VI	871	23, XI
602*	1726*	810	11, IX	872	18, VI
922	1669	811	28, XX	873	6, XII
75091	1876	812	26, VIII	874	27, XI
478*	1725*	813	24, XX	875	20, VIII
479	1754	814	9, IX	876	23, VI
480	1753	815	15, XXI	877	21, XI
537	1751	816	7, IX	878	20, VI
76304	919	817	14, X	879	22, VI
538	1772	818	15, IX	881	17, XI
540-541	1773	819	16, X	882	13, X
542	1770	821	2, XIX	884	20, XI
543	1771	822	25, VIII	886	12, XI
77171*	1829*	823	40, VIII	887	5, VIII
517	1752	824	30, VII	891	15, XII
608*	1749*	825	20, XII	892	5, VII
78296*	1824*	826	30, VIII	894	50, VII
580*	1782*	827	22, XIX	895	35, VII
613	1738	828	53, VIII	899	16, VII
614	1741	829	12, XII	900	35, VII
615	1739	830	9, XII	902	23, XV
616	1740	831	15, XI	903	36, VIII
618	1775	832	3, XII	905	23, VIII
622	1774	833	59, VIII	906	25, XV
83764	10, IX	834	13, XII	907	3, VIII
765	8, IX	835	24, XII	908	3, XIII
766	15, X	836	42, VII	909	13, VIII
767	21, X	837	11, XII	910	62, VIII
768	21, XIX	838	5, XII	911	1, IX
769	44, VIII	839	23, XII	912	1, XIII
771	23, X	840	3, XI	913	15, XIII
772	37, VIII	842	68, VIII	914	14, IX
773	12, IX	844	25, XII	915	5, IX
777	45, VIII	845	16, XII	916	15, XIV
778	3, XV	847	24, VI	917	61, VIII
779	2, XIV	848	13, VII	918	20, IX
780	10, VIII	851	7, XI	919	9, XIII
782	2, XI	852	28, XI	920	10, XIII
783	3, XIV	854	14, XI	921	12, XIII
784	31, XV	855	16, XI	»	30, X
785	18, VIII	856	19, XII	922	12, XVII
786	12, VIII	857	10, XII	923	5, IX
787	17, VI	858	33, VIII	924	60, VIII
789	27, VIII	859	25, VII	»	14, XIII
790	41, VIII	861	24, VIII	925	13, IX
791	6, XIV	862	22, VII	927	67, VIII
796	32, XX	863	18, XI	928	66, VIII
801	28, X	864	2, VIII	929	21, IX
803	30, XIX	865	27, VII	930	65, VIII
805	13, XIX	866	46, VIII	932	22, XV
806	22, X	869	19, XI	934	47, VIII



No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
83935	56, VIII	83990	33, XV	84055	28, VIII
937	4, VIII	991	14, XII	57	11, XVIII
938	10, XI	992	21, IV	60	8, X
939	9, XIV	993	10, XIV	61	53, XXI
940	29, VI	994	31, VI	64	29, IV
941	23, VII	995	13, XIV	66	67, IV
942	54, VIII	996	20, VII	67	43, VIII
943	24, XV	999	1, XI	68	14, VIII
945	6, IX	84000	12, XIV	69	63, VIII
946	30, XV	1	7, XIII	71	2, XVIII
947	2, IX	2	5, XIV	73	8, IV
948	2, XIII	3	48, VII	74	7, IV
949	24, X	4	1, XIV	76	70, IV
950	27, X	5	17, XIV	77	9, IV
951	4, IX	7	56, IV	78	28, VI
952	25, XI	8	36, IV	80	1, XIX
953	49, VIII	9	8, XI	81	26, VI
954	29, XV	11	11, XIII	83	20, IV
955	17, IX	12	34, IV	84	27, VI
956	32, XV	13	24, VII	85	34, XXI
957	19, XIII	15	5, XIX	88	15, VII
958	17, XII	16	50, IV	91	47, VII
959	18, IX	17	33, VI	"	54, VII
960	27, XV	19	6, XIII	92	17, VIII
961	51, VIII	20	24, XI	93	35, VIII
962	3, IX	21	32, VI	94	11, VIII
963	6, XI	22	25, IV	95	40, VII
964	21, XI	24	18, XII	96	39, VII
966	58, VIII	25	16, VIII	97	31, VII
967	8, XVIII	26	2, X	98	4, VII
968	8, XIV	27	2, III	101	2, VII
969	2, XII	28	14, XIX	102	17, VII
970	15, XIX	29	34, VIII	103	45, VII
971	5, XIII	30	36, VII	105	44, VII
972	1, XII	32	17, XIX	108	52, VII
973	28, XII	33	21, VIII	109	22, VIII
974	17, XIII	34	13, XIII	113	39, VIII
675	27, XII	35	45, XXI	115	25, X
976	26, XII	36	16, XIV	116	7, VIII
977	20, XIV	38	7, XVIII	119	38, VIII
978	3, XVII	40	29, VIII	120	12, VII
979	6, XVII	41	4, XIII	122	37, VII
980	9, XVII	42	24, XVIII	124	53, VII
981	21, VII	43	9, VII	125	28, VII
982	11, XXI	44	4, VI	127	3, X
983	10, XIII	45	42, XXI	129	32, VII
984	8, VIII	46	32, XVIII	131	1, X
985	43, VII	47	19, IX	132	29, X
986	64, VIII	48	16, XIX	133	26, VII
988	21, VI	51	1, IV	134	39, IV
"	11, XIV	52	11, IV	136	38, VII
989	22, XII	53	1, XVII	"	4, XI

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
84137	13, XV	84224	8, III	84326	1, VI
138	9, XV	227	10, VII	327	16, XVII
139	8, VII	228	26, III	331	25, III
141	41, VII	229	17, III	334	31, XVIII
142	18, VII	230	6, IV	335	15, XVII
143	50, VIII	231	6, III	337	20, III
144	55, VII	232	19, III	338	51, IV
145	51, VII	234	3, IV	342	35, III
146	1, VII	"	62, "	"	6, V
147	6, VII	237	22, III	346	14, IV
148	55, VIII	239	43, "	347	48, "
149	29, VII	240	58, IV	348	13, XX
150	7, VII	241	32, III	349	64, IV
152	11, VII	242	38, "	350	66, "
155	33, VII	243	12, "	351	13, XVIII
157	46, VII	244	5, "	352	8, XVII
158	14, VII	245	30, "	353	18, IV
161	19, VII	246	42, "	354	34, V
163	9, X	248	4, "	355	44, "
165	25, VI	249	13, "	357	23, XVII
166	30, VI	250	37, "	358	27, XVIII
177	48, VIII	252	28, "	359	29, IV
178	7, VI	253	36, "	360	38, V
184	22, XI	254	41, "	361	30, "
185	34, III	256	33, "	362	4, IV
186	7, XV	258	24, "	363	1, V
188	5, XV	"	18, XV	364	19, IV
189	3, VI	259	10, VI	365	13, "
191	6, XV	261	16, XV	366	5, XVII
192	12, VI	263	2, VI	367	14, XVIII
193	2, XV	264	11, VI	368	26, XVII
194	14, III	269	"	369	71, IV
195	10, XV	270	"	370	17, V
196	21, XII	271	15, XV	372	17, IV
198	1, XV	273	14, "	374	45, V
199	26, XI	275	11, "	375	9, "
200	15, VI	276	11, "	"	5, XVIII
201	9, VIII	284	186	376	42, V
202	19, VIII	285	185	377	31, "
203	7, XIV	286	187	379	5, XVI
204	13, VI	294	11, XV	380	29, XVII
205	14, XIV	296	11, VI	381	25, "
208	8, VI	304	"	384	53, IV
209	4, XV	311	13, XV	385	46, "
210	13, VI	313	11, VI	386	68, "
214	15, VIII	314	"	387	38, "
215	11, XI	316	17, XV	388	33, "
216	4, XIV	317	9, VI	390	11, XVI
217	13, VI	318	11, VI	391	3, XVIII
221	36, III	319	18, III	393	60, IV
222	15, III	322	14, VI	394	12, XVI
223	3, III	325	21, III	395	21, XVII

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
84396	10, XVII	84462	33, XX	84528	17, XXI
397	4, "	463	10, XXII	530	18, XVII
398	41, IV	465	40, III	531	3, XIX
399	22, XVII	466	9, "	533	5, XXI
400	2, "	467	12, XXII	535	14, XVII
401	35, IV	470	1, III	539	31, XX
403	30, "	471	1, "	540	52, XXI
406	43, "	473	15, XXII	541	13, "
407	22, "	474	11, "	542	27, XX
408	69, "	475	6, "	543	48, XXI
409	42, "	476	2, "	546	41, "
410	47, "	477	3, "	547	59, "
413	55, "	478	9, "	550	38, "
414	52, "	479	13, "	552	12, X
415	30, XVIII	480	23, III	554	54, XXI
416	1, "	484	19, XXI	555	8, "
417	65, IV	485	1, XXII	556	36, V
418	57, "	486	7, "	557	18, XXI
421	17, XVII	487	20, XV	558	31, "
422	49, IV	488	26, XXI	559	3, "
423	6, XVIII	489	16, XXII	560	35, "
424	24, IV	490	8, "	562	7, "
425	20, XVII	492	16, XVII	563	5, X
426	26, XVIII	493	49, XXI	564	6, XIX
427	7, XVII	495	32, XXI	565	14, XX
428	5, IV	496	8, XX	566	15, "
429	19, XVII	497	50, XXI	567	1, "
430	28, XVIII	498	51, "	569	18, XIX
431	4, "	499	29, XX	570	4, "
432	11, XVII	500	16, "	571	19, "
435	48, V	501	8, XIX	572	6, XX
436	10, IV	503	44, XXI	573	10, "
437	29, III	504	43, "	574	46, XXI
438	40, "	505	55, "	575	11, XX
439	4, XXII	506	30, "	576	10, XIX
440	10, III	507	17, "	577	21, XX
441	24, XVIII	508	12, XIX	578	18, "
442	27, III	509	40, XXI	579	7, X
443	40, "	510	4, XX	580	33, XXI
445	28, XXI	511	26, X	581	36, "
446	23, "	512	6, XXI	582	4, "
447	25, "	513	22, XX	583	23, XX
448	1, III	514	16, XXI	584	10, XXI
449	21, XXI	517	7, XX	585	26, XX
450	22, "	518	58, XXI	586	12, XXI
451	14, XXII	519	1, "	587	5, XX
452	3, XX	520	12, XX	594	8, XIII
454	5, XXII	521	17, "	850*	1939*
455	24, XXI	522	19, "	881	9, XXI
458	27, "	523	2, XXI	85175*	1939*
459	20, "	524	56, "	868	1981
461	11, III	527	7, XIX	870	"

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
85872	1981	110591	1481	111484	1434
885	1990	602	1863	494*	959*
86060	1989	663	810	495	815
467	1982	666	203	697	1550
497	1988	770	1577	698*	1560*
653	5, XXV	834	1868	701	818
654	6, »	841*	1886*	751	1544
655	3, »	872	1077	783*	1928*
687	4, »	873	1079	786*	1863*
109288	574	880	1530	799*	1614*
327*	778*	892	1016	800	699
331*	1876*	924*	1824*	971	1200
341*	1608*	111048	1694	112213	1202
354*	1571*	49*	1555*	217	1163
355*	1558*	50*	1780*	222	1344
360*	1608*	55*	1708*	283	1308
361*	1561*	70	54	284	202
362*	1573*	80	1694	285	1336
370	1304	149*	1881*	286	1342
371	177	209	1329	472	60, V
494*	1618*	210	1292	496*	449*
507	1599	211	1398	507	1195
516	973	213	1404	521	1156
523*	1881*	214	1406	526*	1848*
578*	1928*	252	1201	778*	442*
579*	» *	383	1856	841*	1501*
608	1325	385	1107	842*	1502*
611	1081	386	975	850	1175
621	113	389	1078	113035*	1859*
634*	1848*	391	1080	197	1343
678	155	392	548	206	31, III
679	159	396*	1843*	207	31, III
687	160	399	1076	223*	1855*
688	1880	425	18, X	257	1572
703	1730	434	1195	258	1576
751	1290	436	1260	259	1574
833*	1900*	437	1324	398	1203
905*	1824*	439	1312	529	223
982	163	440	1287	576*	1862*
110004	537	441	1320	808*	1854*
5	538	442	1428	114248*	1863*
119	1848	471	1261	254*	1928*
127	963	472	1309	280	194
223*	1830*	473	1298	281	173
338	442	474	1294	282	176
340	»	475	1296	320	1291
501	1848	476	1293	321	1288
511	61, V	477	1372	322	1285
543*	1614*	479	1349	562*	1928*
565	642	480	1408	563*	»
568	1911	481	1415	567*	»
590	1480	482	1809	581*	»

No. of invent.	No. of catalog.	No. of invent.	No. of catalog.	No. of invent.	No. of catalog.
114582*	1928*	120086	1328	125187*	1708*
636*	1832*	129	532	196	6, XVI
938*	1852*	175	533	212	12, XVIII
115096*	1830*	177	188	228	23, "
389	1238	270*	1553*	348	834
390	800	301*	1865*	355	16, III
391	801	303*	1863*	489	8, XV
396	1440	424	978	709	1877
397	1267	619	174	712	1877
398	1396	355*	1939*	126170	808
399	1327	462	1591	172	1691
474*	1928*	522	38	174	128
553*	1562*	523	9	248	1873
116066	23, IV	594*	449*	249	1924
68	4, X	857	1737	255	458
85	1284	123245	715	129181	96
325-328	1912	248	716	337	28, XV
356*	1879*	255	717	874	1239
363*	1888*	260	718	130527	5, VI
407*	1551*	261	719	131036*	1865*
662*	450*	263	720	59	26, XV
663*	449*	264	721	152	45, IV
664*	442*	270	722	153	54, "
856	17, X	921*	1959*	160	4, XII
983*	442*	923*	"	200	136 a
118192	1671	924*	"	416	3, XVI
223	1750	934*	1863*	417	21, "
334*	1941*	953*	1866*	418	23, "
383*	442*	971*	442*	419	10, "
708*	1830*	124222	1237	420	27, "
729*	1829*	320	1157	421	20, "
734*	1825*	325	291	422	14, "
741*	1824*	406*	1855*	423	34, "
996*	1830*	545	189	424	7, "
119348*	1825*	547	7, III	425	19, "
585	1082	666	180	426	25, "
689	1275	668	1859	427	28, "
690*	1280*	700	1828	428	22, "
691	1263	701	1843	429	30, "
917	212	708*	1966*	430	31, "
920	1908	844*	442*	431	32, "
937*	449*	845*	"	432	33, "
120029	1812	846*	1823*	433	15, "
30	1810	906	556	434	17, "
31	1811	912	1726	435	18, "
32	1262	970*	1830*	436	16, "
33	1271	125088*	1830*	437	24, "
34	1310	121	44, IV	556	20, XVIII
85	1326	186*	1559*	557	22, "

# INDEX \*)

Prefatory Note . . . . .	Page	3
The National Museum. . . . .	»	5
<b>GROUND FLOOR.</b>		
<b>Marble Statues:</b>		
Vestibule. . . . .	»	6
Entrance Hall. . . . .	»	6
<b>East Wing:</b>		
Corridor of the Tyrannicides . . . . .	»	12
Hall of the Goddess of Victory . . . . .	»	16
Hall containing Objects from Locri. . . . .	»	16
Hall of Athena . . . . .	»	17
Hall of the Doryphorus . . . . .	»	21
Mosaics. . . . .	»	22
<b>Marble Statues:</b>		
Hall of the Athletes. . . . .	»	26
Corridor of the Flora . . . . .	»	27
Hall of the Farnese Bull. . . . .	»	30
Passage . . . . .	»	39
Hall of the Amazones. . . . .	»	39
Hall of the Venus Callipygus . . . . .	»	42
<b>Egyptian Collection:</b>		
Prefatory Remarks . . . . .	»	43
Room I. . . . .	»	45
<b>BASEMENT.</b>		
Second Room . . . . .	»	47
Third Room . . . . .	»	47
Fourth Room . . . . .	»	47
Fifth Room. . . . .	»	48
Sixth Room . . . . .	»	48
<b>Terracottas:</b>		
Room I. . . . .	»	49
Room II. . . . .	»	50
<b>The Prehistoric Collection:</b>		
First Room. . . . .	»	51
Second Room . . . . .	»	51
<b>GROUND FLOOR.</b>		
<b>Marble Statues:</b>		
Hall of the Pallas . . . . .	»	51
Hall of Cupid with the Dolphin . . . . .	»	52
Hall of the Scylla . . . . .	»	53
Hall of the Atlas. . . . .	»	55
Hall of the Zeus. . . . .	»	56
Corridor of the Coloured Marble Statues. . . . .	»	57
Garden . . . . .	»	59

\* This inventory is only approximately complete, as in almost every room there are objects used chiefly for decorative purposes, which have nothing to do with the collections for which the rooms are specially intended.

*West Wing:***The Bronzes:**

Corridor of the Bronze Horse . . . . .	Page 60
Corridor of the Antinous . . . . .	" 61

<b>Large Bronzes — Room I.</b> . . . .	" 62
" Room II. . . . .	" 64
" Room III. . . . .	" 65
" Room IV. . . . .	" 67
" Room V. . . . .	" 68

<b>Room of the Isis</b> . . . . .	" 70
-----------------------------------	------

<b>Room of the Pompeian Temples</b> . . . . .	" 72
---	------

<b>Room of the large Bronze Fragments</b> . . . . .	" 72
---	------

**Marble Statues:**

Corridor of the Antinous . . . . .	" 73
Hall of the Great Mosaic . . . . .	" 74
Hall of the Flavians . . . . .	" 76
Hall of Tiberius. . . . .	" 76
Hall of Antoninus Pius . . . . .	" 77
Hall of the Roman Busts . . . . .	" 79
Portico of the Antinous . . . . .	" 80
Corridor of Homer. . . . .	" 81

<b>Rooms of the Inscriptions</b> . . . . .	" 85
--	------

**Marble Statues:**

Courtyard . . . . .	" 85
On the Central Staircase . . . . .	" 85

*MEZZANINO.***Campanian Wall Paintings:**

First Corridor . . . . .	" 86
First Room . . . . .	" 87
Second Room. . . . .	" 92
Second Corridor. . . . .	" 93
Third Corridor . . . . .	" 94
Third Room . . . . .	" 96
Fourth Room. . . . .	" 98
Fifth Room . . . . .	" 100
Sixth Room. . . . .	" 103

**Marble Statues:**

Central Staircase . . . . .	" 103
-----------------------------	-------

*FIRST FLOOR — East Wing.***The Collection of Small Bronzes:**

First Room . . . . .	" 104
Second Room. . . . .	" 107
Third Room . . . . .	" 109
Fourth Room. . . . .	" 109
Fifth Room . . . . .	" 110
Sixth Room. . . . .	" 111
Seventh Room . . . . .	" 112
Passage from Room III. to the Landing. . . . .	" 113

**Wall Paintings etc.**

Room of the Small Busts . . . . .	" 113
Room containing Articles of food and paints . . . . .	" 114

*TOP FLOOR.*

<b>Majolicas.</b> . . . .	" 115
---------------------------	-------

# Index

## Glass Rooms:

First Room	Page
Second Room	"

## Rooms of the Precious Metals:

Gold Room	"
Silver Room	"
Armoury	"

## Collection of Papyri

	"
--	---

## Collection of Coins

	"
--	---

## Engraved Stones

	"
--	---

## Collection of Vases:

Proetory Remains	"
Figured Vases	"

## The Cumae Collection:

First Room	"
Second Room	"
Third Room	"

## The Stevens Collection

	"
--	---

## The Santangelo Collection:

Principal Room	"
Side Room	"

Collection of Coins	"
---------------------	---

## THE GALLERY OF WEST WING.

## The Picture Gallery:

Vestibule	"
Room I.: Tapestries by Bernhard van Orley	"
Room II.: Tapestries by Bernhard van Orley	"
Room III.: Andrea Salerno	"
Room IV.: Neapolitan Schools, XVI. and XVII. centuries	"
Room V.: Neapolitan Schools, XVII. and XVIII. centuries	"
Room VI.: Italian Masters, XV. and XVI. cent.	"
Room VII.: School of Bologna	"
Room VIII.: Italian Schools, XVI. and XVII. centuries	"
Room IX.: Parmigianino	"
Room X.: Prince Farnese	"
Room XI.: Schools of Ferrara and Parma	"
Room XII.: Correggio and Parmigianino	"
Room XIII.: Titian	"
Room XIV.: Raffael	"
Room XV.: Tuscan and Venetian Schools, XIV. century	"
Room XVI.: Solimena and De Mura	"
Room XVII.: Ribera and Stanzioni	"
Room XVIII.: Salvator Rosa	"
Room XIX.: Velasquez	"
Room XX.: Foreign Schools, XVI-XVIII. cents.	"
Room XXI.: Foreign Schools, XVI-XVIII. cent.	"
Room XXII.: Room of Brueghel	"
Room XXIII.: Tapestry Room	"
Room XXIV.: Room of small Bronzes	"
Room XXV.: Drawing Room	"
Index of number of catalogue and inventory	"



# FIRST FLOOR

